Suong Yangchareon

Distant Memories

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November 15, 2025 - January 10, 2026

PAUL
THIEBAUD
GALLERY

645 Chestnut Street, San Francisco, CA 94133
415.434.3055 | www.paulthiebaudgallery.com

Foreword

A continuously optimistic person, to know Suong Yangchareon is to know all of the joys and charming eccentricities of having an artist be a part of your life. A painter for well over five decades now, Yangchareon's focus has not changed much in that time. Drawing inspiration from the world he encounters around him in Los Angeles, where he lives, and from the many places he has visited on road trips up and down the state of California, Yangchareon's paintings in acrylics, gouaches, and watercolors have the uncanny feeling of being caught in the moment, one that was almost certainly gone a second later.

His companion as he goes about his day is a simple point and shoot film camera, which he uses to capture the source imagery for his works. Some will be painted immediately, others will remain in his vast archive until they are rediscovered sometimes many years after they were taken. The resulting paintings contain sentiments of nostalgia about them, not least because of Yangchareon's penchant for painting rundown and abandoned old buildings – many of which no longer exist due to the forces of redevelopment.

One aspect of his painting that has evolved across his career is his handling of acrylic paint. Yangchareon's paintings from the early 1990s, like *City Blues* (1992), convey their scenes through looser or rougher strokes of paint. Travelling forward to now, Yangchareon's paintings on canvas display a gentle precision in their rendering, bordering on photorealism. Unlike the photorealists, however, complete fidelity to the source image in not a requirement, and he often adds or subtracts elements such as trees in the background or vehicles on the street to suit his vision.

In the following pages you will find an edited transcript of the artist talk Yangchareon gave during the opening reception for his exhibition *Distant Memories*, where he discusses his origins as a painter while living in Thailand and the artist who inspired not only his art, but his journey to America. I give great thanks to Suong Yangchareon for his continued partnership with Paul Thiebaud Gallery, which will reach the milestone of 25 years next year, and for his agreeing to speak about his life and art.

I also give my thanks to the team at Paul Thiebaud Gallery – Colleen Casey, Matthew Miller, and Gregory Hemming – for their continued and ongoing hard work in bringing our exhibitions and publications into reality.

Greg Flood, Director
December 2025

Suong Yangchareon: Distant Memories
STATE
CAFE

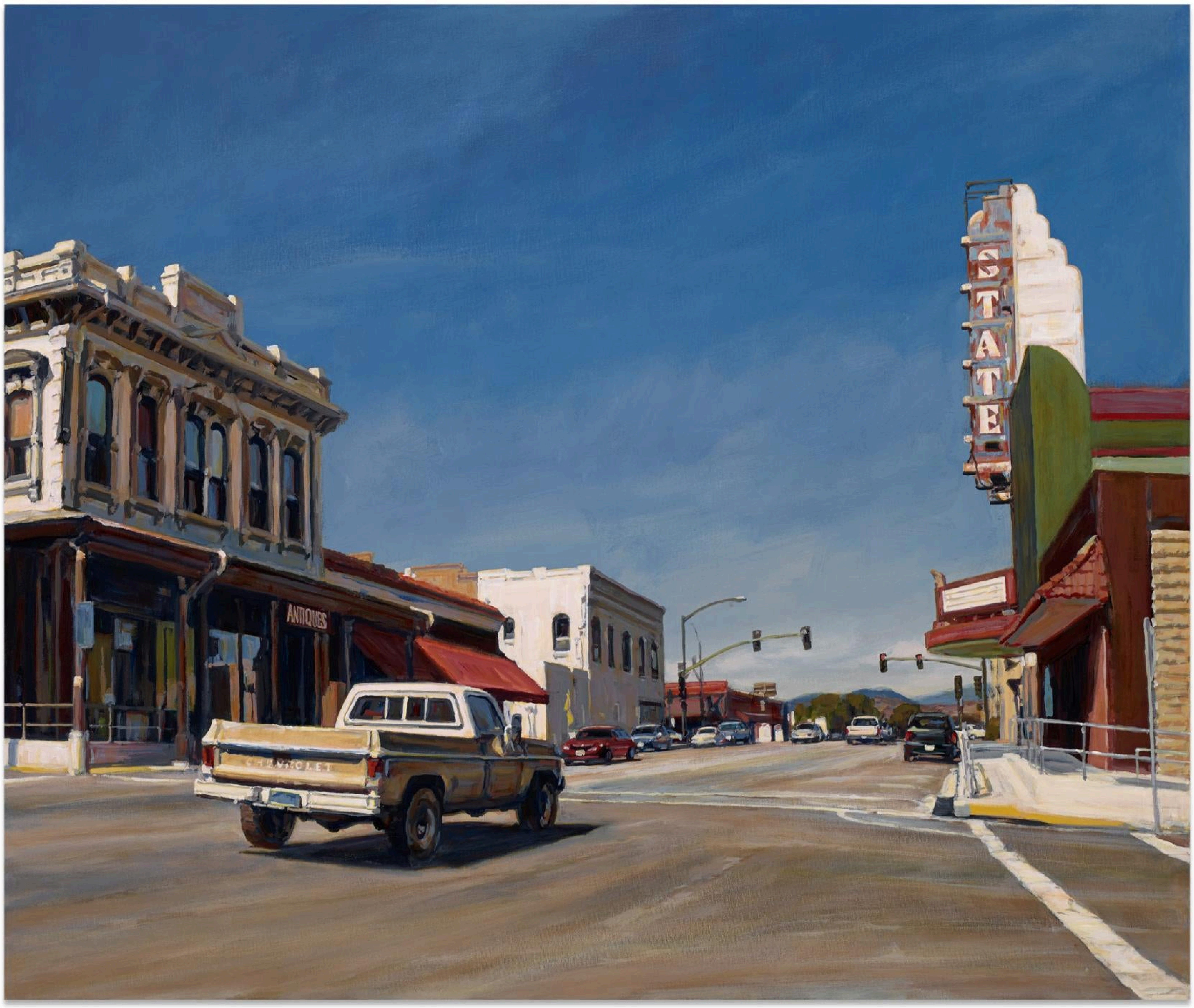
STATE
ANTIQUES

Plate 1:

Red Bluff State, 2013
acrylic on canvas, 30 x 36 inches

The Open Road: Inspiration and Memories

During the opening reception for Suong Yangchareon's exhibition *Distant Memories* at Paul Thiebaud Gallery, the artist and Director Greg Flood held an artist talk discussion about the works in the show and Yangchareon's career. The following is a lightly edited transcript of their conversation.

Greg Flood: By way of introduction, Suong Yangchareon grew up in Lampang, Thailand, and initially studied at Silpakorn University and the Arts and Crafts college (Pho Chang) in Bangkok. After coming to the United States, he went on to earn a Bachelor of Science at Woodbury University in Los Angeles. For over forty years he has devoted himself to painting the moments he has experienced in his daily life in Los Angeles and his travels throughout out California and elsewhere. His works are in numerous private collections across the United States and can be found in the collections of the Austin Peay State University, the City of Burbank, the Hilbert Museum of California Art, Palomor College, and the University of Delaware in Newark, Delaware.

One of the earliest artists to join Paul Thiebaud Gallery, *Distant Memories* is Suong Yangchareon's eighth solo exhibition with the gallery in the last twenty-five years.

My first question Suong, is when did you know you wanted to be a painter and how did that realization happen?

Suong Yangchareon: Fourth grade is when my trouble began. This was a Catholic school. They spent money, so they got two real teachers. My early hometown hero was a sign painter – the one that painted the billboard for the movie theatre. When you are a kid, you are going to pick up your hero and follow them. That's what I emulated, including the guy that painted billboards. Anyways, I knew from fourth grade. This gentleman came from art college in Bangkok, so I knew that was where I was going to go.

GF: Did you end up doing sign painting at some point?

SY: I did. In my nineth grade year I worked for a movie theater, as if I did not have enough to do. I really had so much fun. I emulated the gentleman who was a sign painter, how he painted flat on the floor. I pretended that I painted for a movie theater to get the job. I had to do a movie, something with a train… No, not the train, it was one of those World War II movies. I painted the poster, and then one day, somebody asked my sister, "What's he doing working like that too?" My sister replied, "Nothing, he just did this."

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CAFE

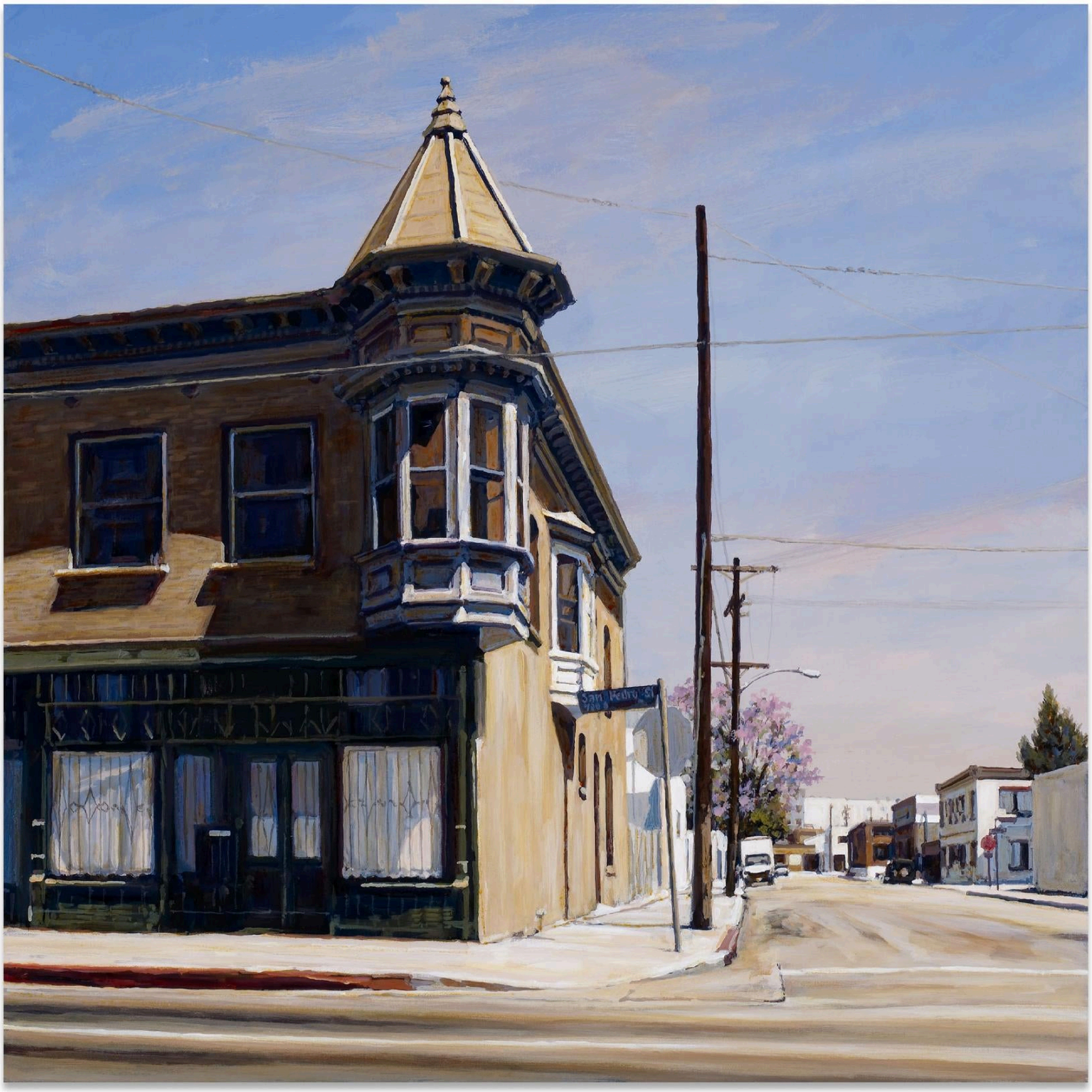
San Pedro St

Plate 2:

The Old Los Angeles, 2010-2011
acrylic on canvas, 26 x 26 inches

The person responded, "Why doesn't he go work for the theatre?"

And I said, "Oh no," until I was asked my friend's father who had a movie theater out of town. They sent a truck and I had a Saturday, a Sunday, and a billboard, for real. I said, "Wow, Man!" Right? It was two days, Saturday and Sunday, and they gave me lunch, and iced coffee, and twenty Bahts, and that was it. At the time, that was a dollar, but hey, I am a 'professional'. I did that for about one year.

GF: So, is that how you got into realism?

SY: No, no, it just came automatically. Whatever I do, it looks like what you see in the exhibition. If I were to do a whole lot of experimental abstract painting, I would still be thinking of Kern County, that empty landscape and some kind of horizon, and it would still come out as a landscape still. So, I don't attach my work to any "ism," and certainly not photorealism. Photography is part of the influence. Blame the movies. Blame Hollywood. All of that… It came with a soundtrack – it came with everything. What I do here, it is not like I said, "Hey, I am going to paint these professional pictures." This is just what I do. If I do not paint, I do not know what else I do.

About the school, the way that they helped me was some teachers that helped get me to get me out of there. Each one gave me one point here, two points there, something, because I made projects and I won an award for school. Otherwise, it was a regular day, five days a week, and my god it was horrible! I did not want to be in school, but I knew the motivation was to go to Bangkok, and the only way was to not fail this school. I knew I had to get out, and the method was drawings. The entrance exam to the Bangkok school was figure drawings, and so on. When I got to Bangkok, I had the first inkling of a cityscape. Prior to that, I did landscape – rice patties and so on. But, wow, look at Bangkok! It was hot, muggy, and everything, and it street scenes look different. So, for me it is about being in the place that you are.

GF: Tell us about how you make your work now, and the importance photographs play in your process.

SY: Photography is influential to me, and I'm not technical oriented. I have a point and shoot camera. I care enough, but in my head I already know how I will compose it. Either I have the camera with me all of the time, or I intentionally go to places, like in the painting of the building in Schellville. I went to that small structure, which is a train depot. It took two trips, but the whole thing is to be by yourself. I am not brave. I am not a car guy. The only mission is to go to that place, photograph, and do three or four things. It makes me happy. I do not know another reason other than I have to paint that building. I just know that I have to paint that one. I have no other big reason, not like making "art".

My days in art school, and in university, were fundamental. I did three years, like a bootcamp. They are serious and really vicious. A high grade is impossible to get, but it is only three years. After the third year, you have to have a concept. The professor and the assistant asked, "What do you want to do, kid?" I asked, "May I wonder around and work from the street?" And they said, "You mean like Vincent Van Gogh and all of that?" I responded, "No, like Hopper." Their response was, "Oh no, no, no, that has been done." So, I was not accepted and I did not graduate from that fine arts school that I had thought was at the end of the rainbow. I trained for three years to get there – drawing, walking that canal, and looking at all these buildings, really everything. I thought I was 'all cool'. I had long hair and did not have any problems. Then I got to there and was hit with this question. I thought, "Does this mean my future is not painting landscape?"

GF: Most of the works in the exhibition are acrylics on canvas, but there are also gouaches and watercolors. How do you decide the medium you want to use for a particular image?

SY: I wish I had a good answer. Honestly, when it comes to the works on paper, I blame the big three: Hopper, Diebenkorn, and Thiebaud, which is the order of how I discovered them. I found Hopper at the end of 1960s or in the early 70s. I thought, "Wow, this looks different." I did well and got good grades from painting landscapes, but this thing that I saw in Hopper, it is one of those things that will never leave your brain.

By the time I got to Diebenkorn in 1972, I schemed and wrote a letter to my sister who was in L.A., saying, "I have to come to L.A. now. I am only a sophomore, but I cannot be here." She replied, "You have three more years. Get a degree and then we will bring you here." I said, "No, no, I have got to go now somehow." Seeing Diebenkorns' beautiful work, but also that of Franz Kline and de Kooning, told me I needed to come. But the one secret I have was that I pronounce his name wrong. I said "DIE-benkorn". That got fixed when I got here. Seeing his work I said to myself, "Man, it looks like landscape." So, you can say Diebenkorn is the one that brought me to California.

GF: At this point in your career, are you still learning things? Are you still discovering?

SY: Every day. After seeing all these beautiful people tonight, I have to go back and make one more eleven by fourteen watercolor. The works on paper, practically, are inspired by the big three. Up to 1999, I was already painting full time. But after, I felt inferior. I asked myself, "Why are they great?" My realization, "They are great draftsmen," so I

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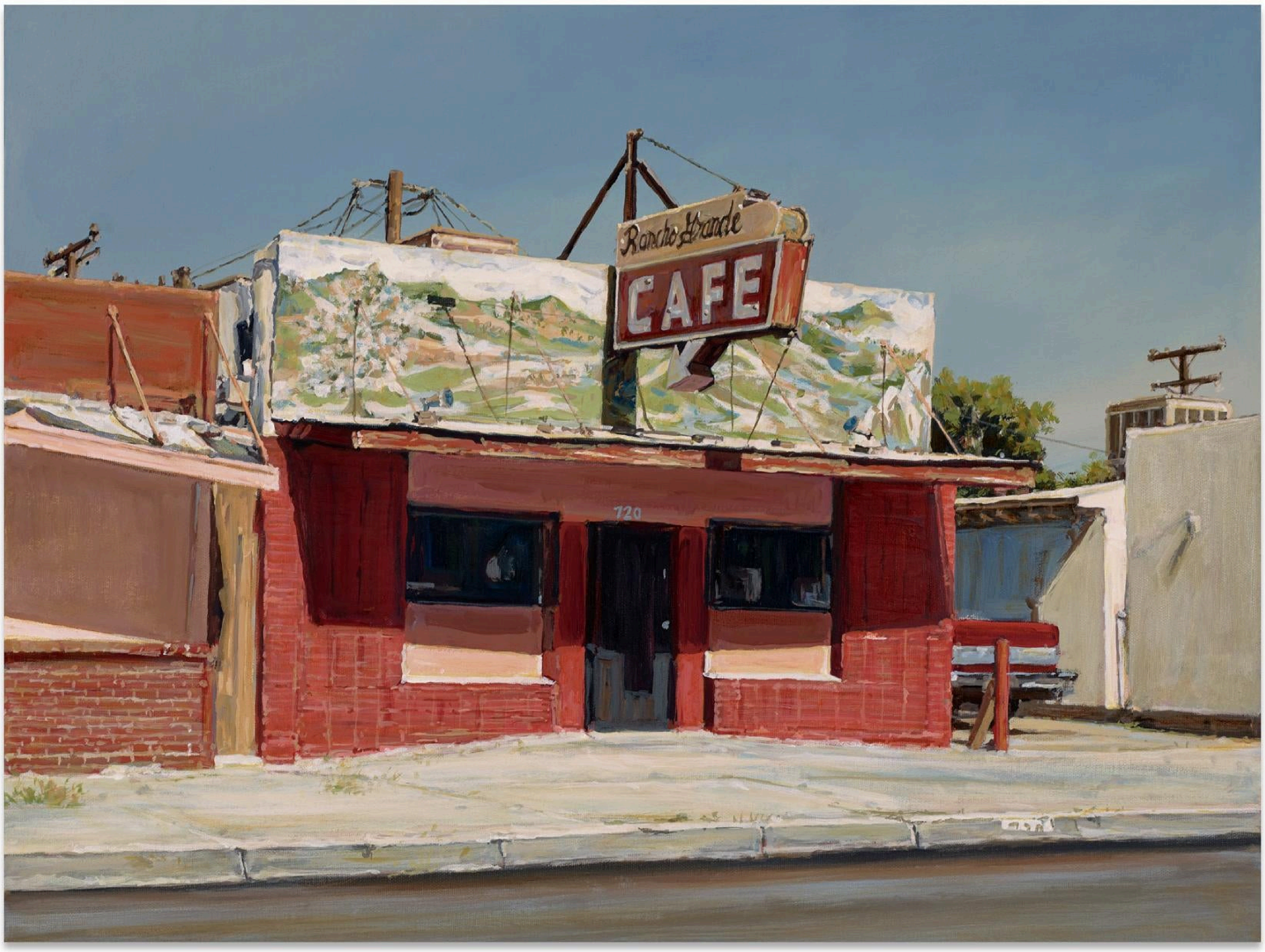

Rancho Grande
CAFE
720

Plate 3:

Rancho Grande, 2014
acrylic on canvas, 18 x 24 inches

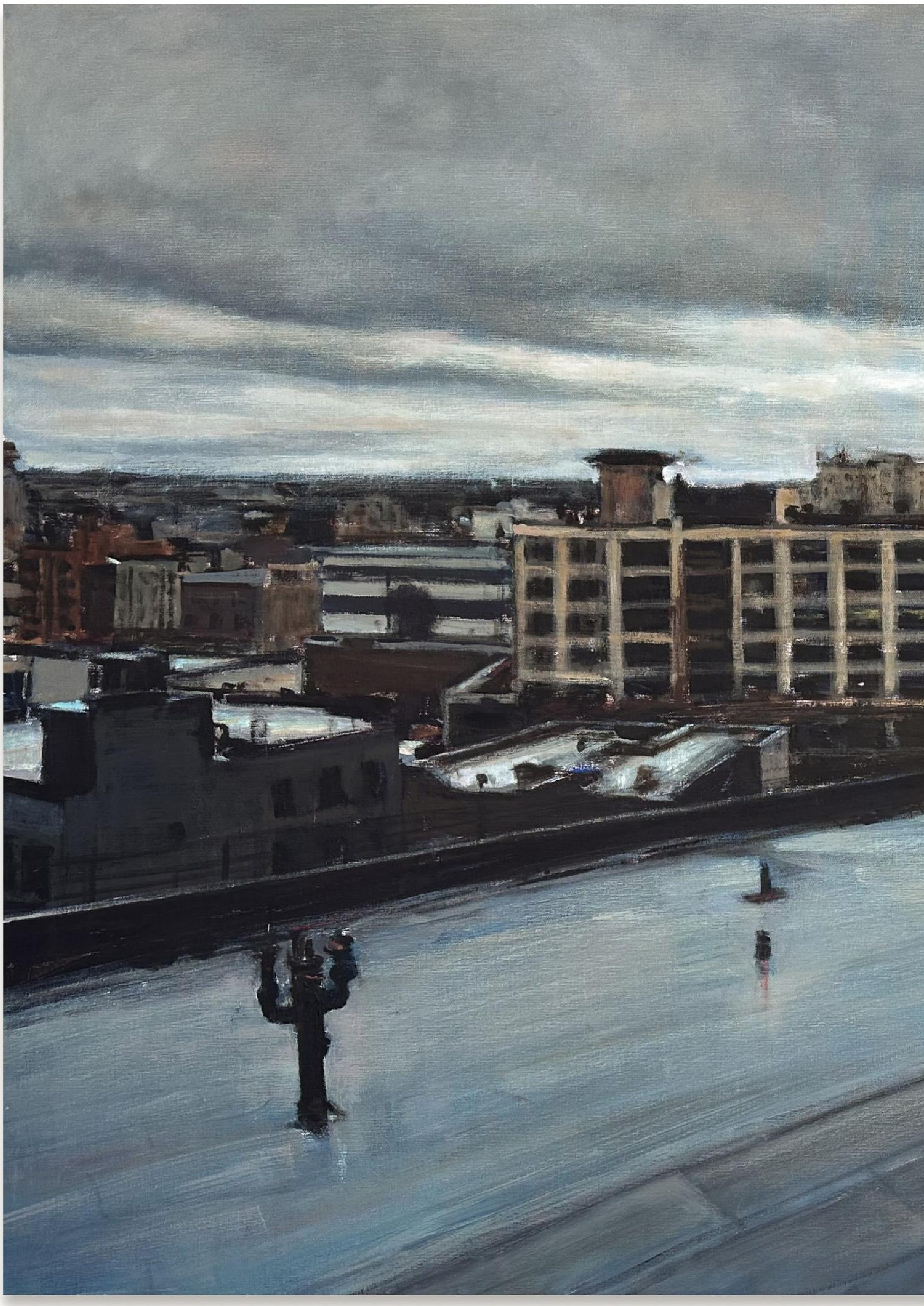
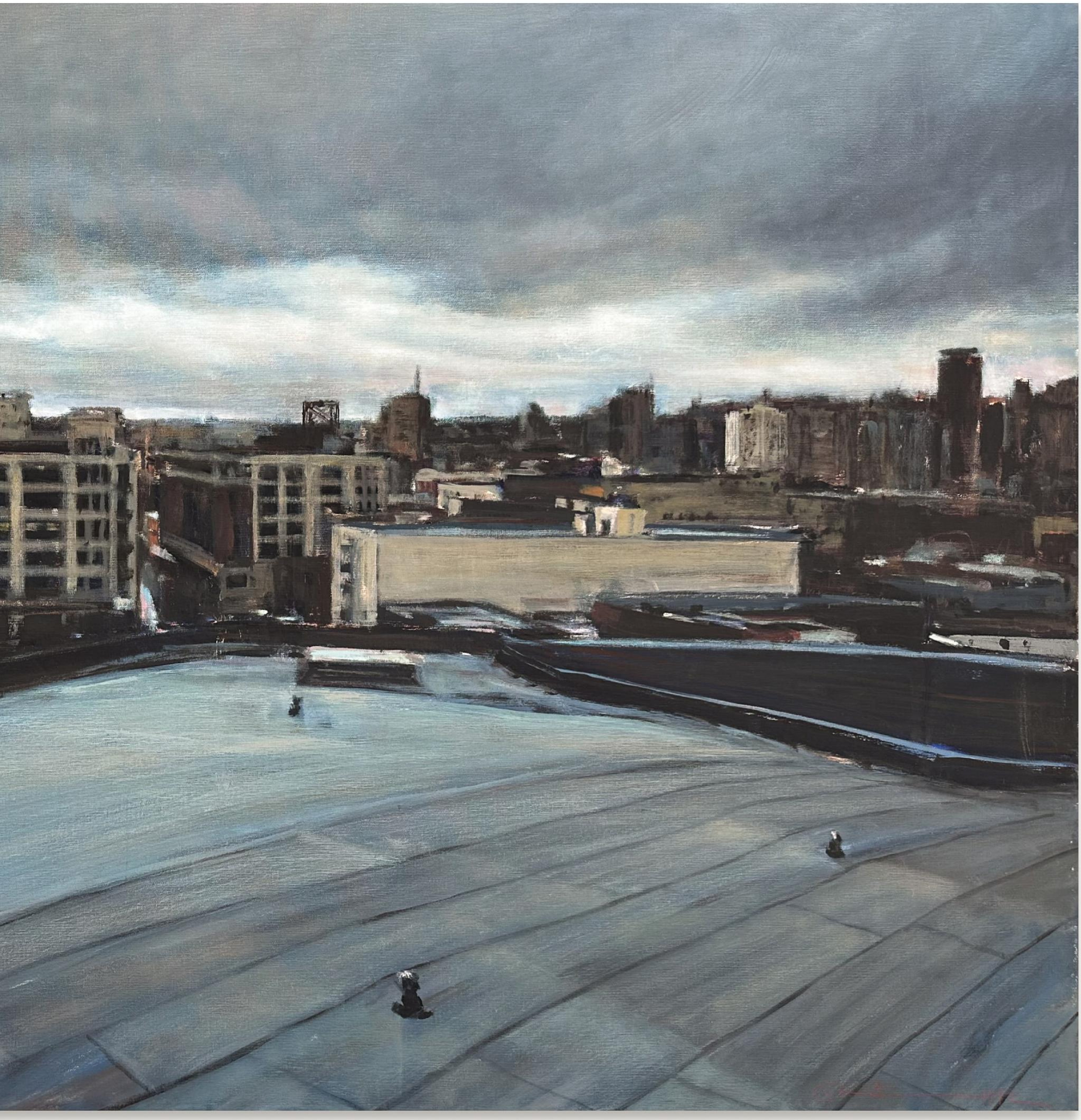


Plate 4:

City Blues, 1992
oil on canvas, 42 x 70 inches



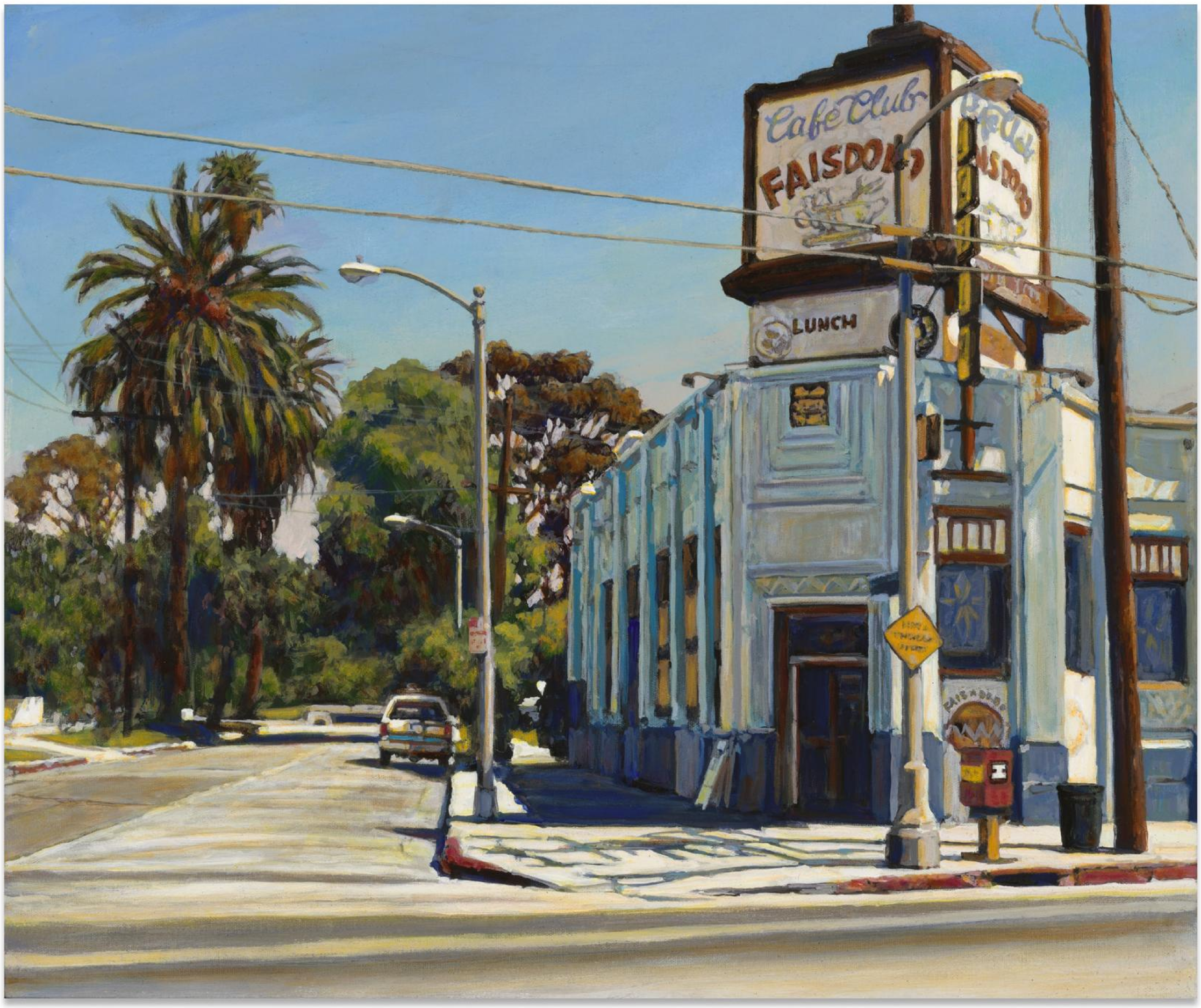

Cafe Club
FAISDODO
LUNCH

Plate 5:

West Adams, 2024
acrylic on canvas, 20 x 24 inches

made a promise to myself. From now on, I would draw something every day. It became a redemption program.

I wasted so much time back in Thailand. I was getting good grades and all that stuff, but man you got Michelle Phillips to think about. The Mamas and the Papas! Yeah! You have so much of that when you are young. You get good grades, so you do not care, right? So, the big three are the grown-up years, especially Wayne Thiebaud.

Thiebaud was my last teacher, and I still communicate with the three every day. Like, "Were you here sir, when I turned this pen like this?" Especially Diebenkorn! I spent more than 50 years before I could even make these works on paper and to learn the language. Wayne Thiebaud is too traditionalist and impossible. But Diebenkorn, like out of this chaos comes weird stuff. I do not know exactly how, but I read Diebenkorn. So, blame Diebenkorn and Thiebaud. But, Greg, you forgot to mention at the beginning, after all my degrees and everything, you should have said, "Here is Suong. He is old, he is weird, but he is harmless." That is the only way I get over my anxiety, otherwise I am going to run out the door right there.

GF: Only if you say so, I would never say that.

SY: May I give the epilogue?

GF: Absolutely.

SY: Beating myself for half a century, especially the last twenty-five years, only recently the voice in my head, the big three – Hopper, Diebenkorn, Thiebaud. Here in the reverse, they talk to me, of course in my head, I talk to myself. But the three, ok. The first one is Wayne Thiebaud. He said, "Thank you Suong." Diebenkorn said, "Here's your town, you made it. Right here is your town." And Hopper said, "Shut up! Go!"

Audience Member: I am curious, which is your first and your last painting in this group.

SY: *City Blues* is from 1992. I brought it out like an old friend. The last time this was in a show was 1995. It has been in storage since, and I only had my vague memory. Is it any good at all?

One thing I learned from my big three is that with imagination or memories, sometimes they overlap. Something that you thought was good or not good, it is there as a distant thing. With the word distant, I do not mean it as 'metaphorically,' I mean physically, mentally, emotionally, practically, and distantly. I am from Thailand. Long ago in my day, you would think about America and say "Forget it!" unless you were really on a scholarship. I was stupid, I could not get scholarship, and we were poor. When I came straight here, I could not believe how I got here.

With *City Blues*, I brought it out because it was in my head and I had the image from the phone from ten years or so ago. I kept looking, asking, "Is it any good at all?" So, part of it is like a test, a nightmare. Then you bring it out and say, "Okay, it is not that bad. Or else, "Oh my god!" What I like is detachment – do not look with too much of a bias either way. Painting is like a tight rope, the balance of the two things.

Two names: Raphael Sawyer got me to draw a lot of figures and that is what I was going to do before my Diebenkorn discovery. The other is Emil Jean Kosa, Jr., the regionalist painter that was inspired by the other people that I love, the Ashcan School. George Bellows, John Sloan, and so on. Anyway, this is not a concept. I paint because I am so happy painting, but the choice about the thing is part of the road trip of life. It is a series of that. Today, it has been twenty-five years that I have been with Paul Thiebaud Gallery, and I am very emotional. I cannot believe it. Thank you!

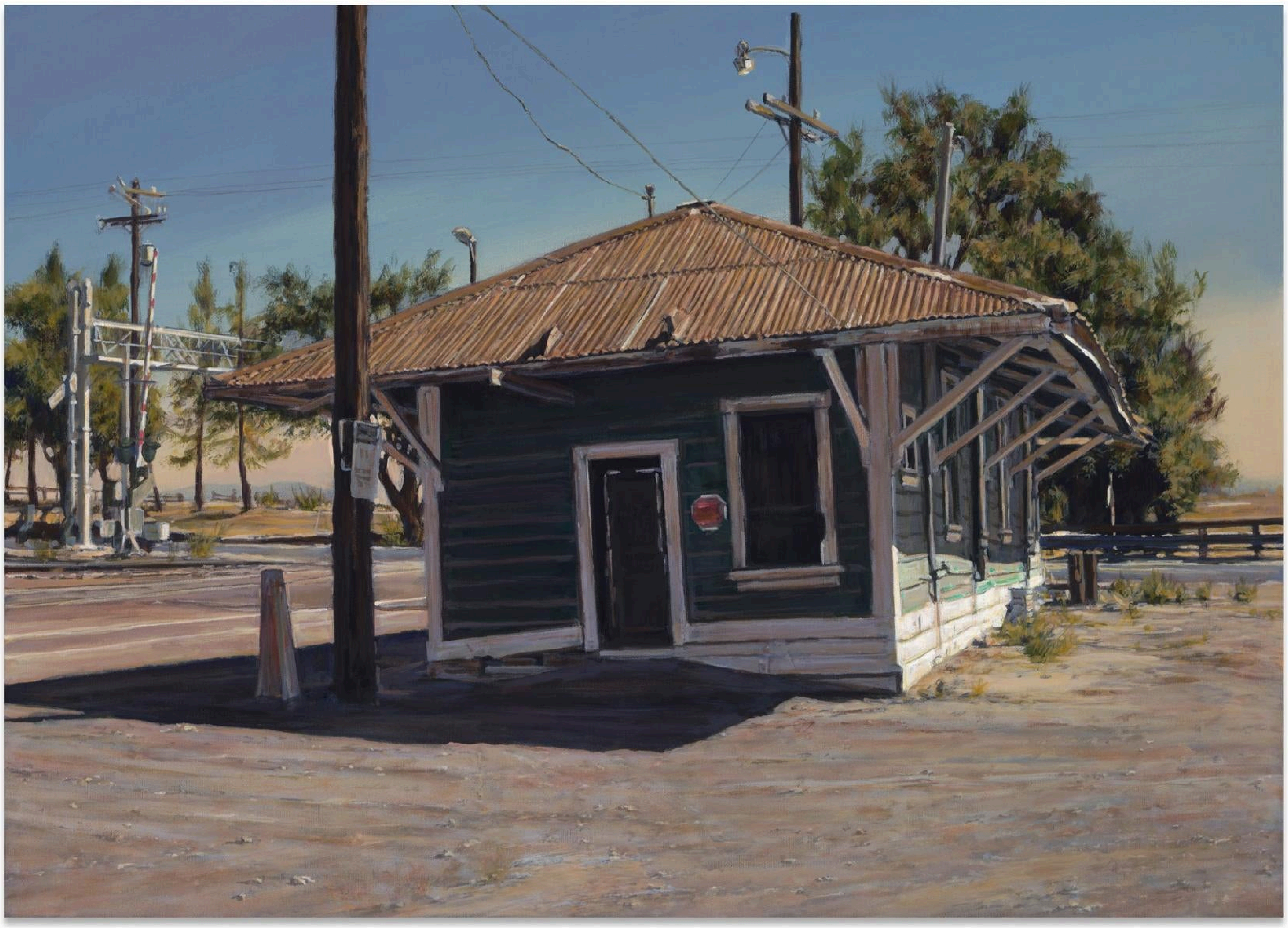


Plate 6:

The Leaning Depot, 2017
acrylic on canvas, 20 x 28 inches

WURLITZER
NEON

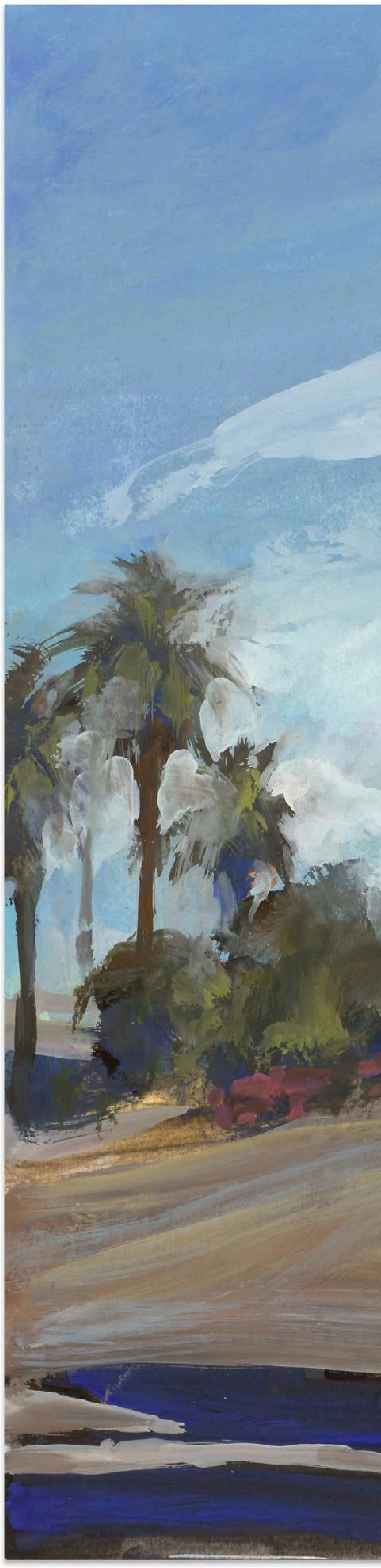
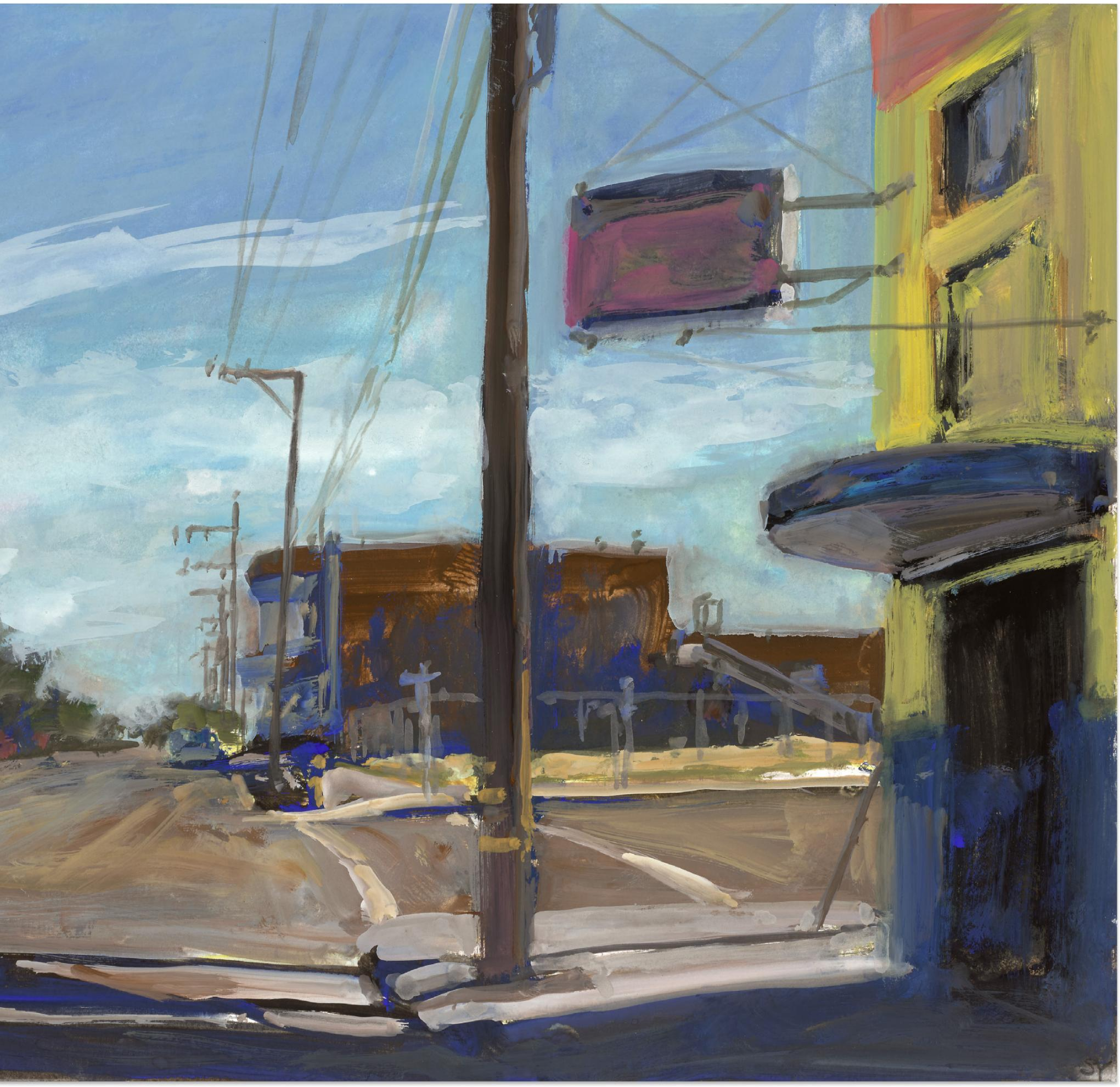


Plate 7:

Little Manilla, Stockton, 2025
watercolor and gouache on paper, 11 x 14 inches



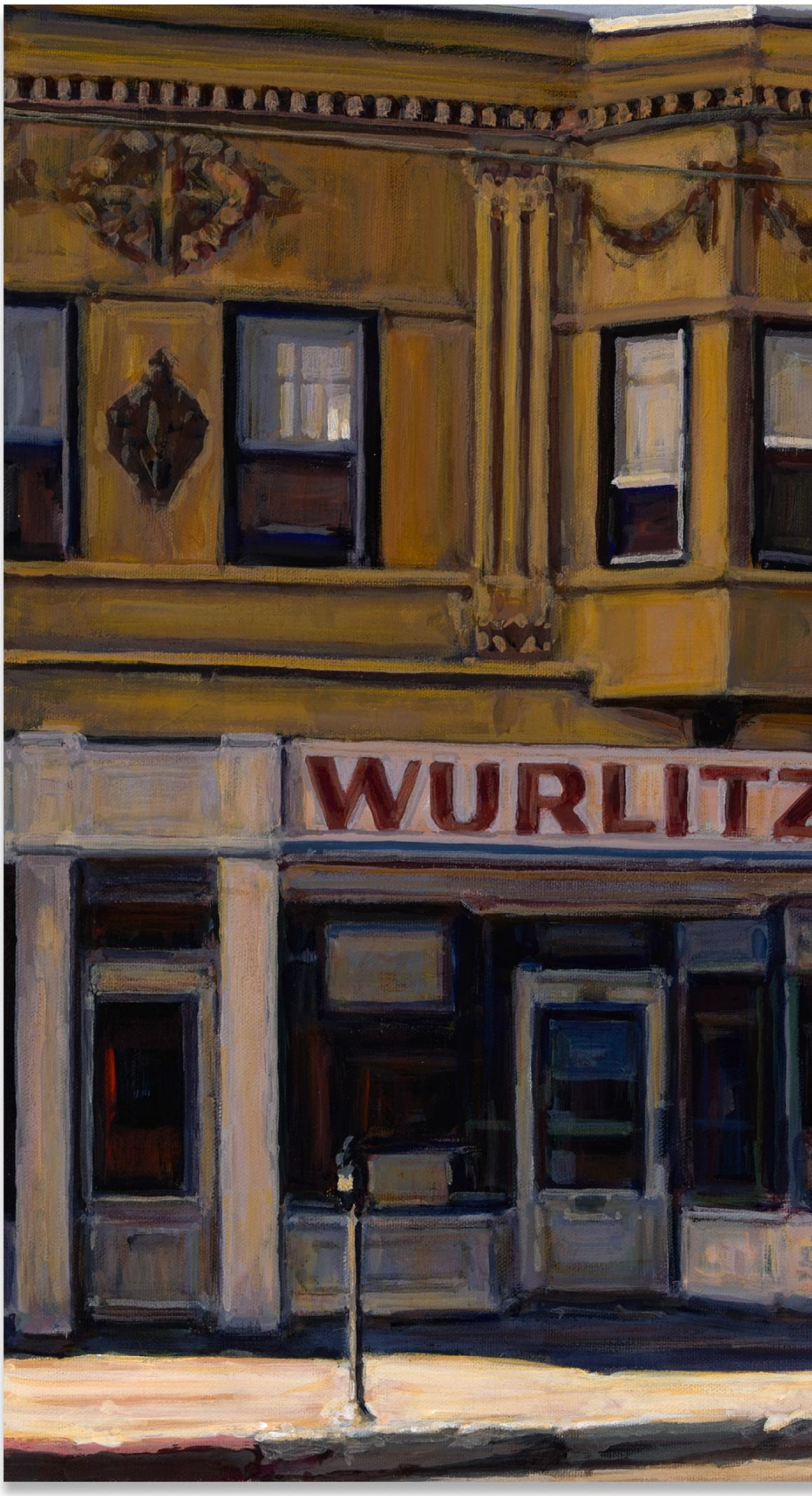
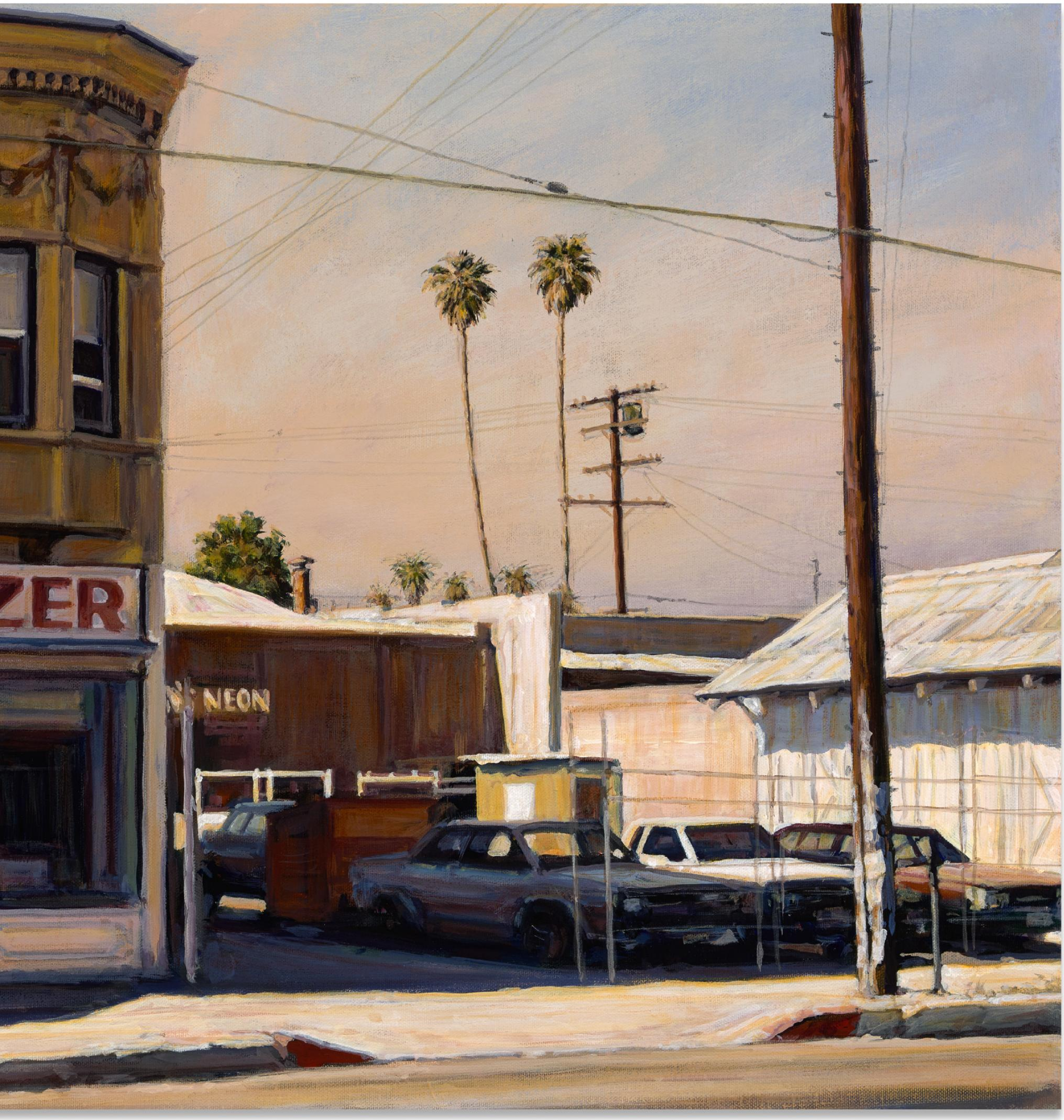


Plate 8:

L.A. Wurlitzer, 2018
acrylic on canvas, 18 x 27 inches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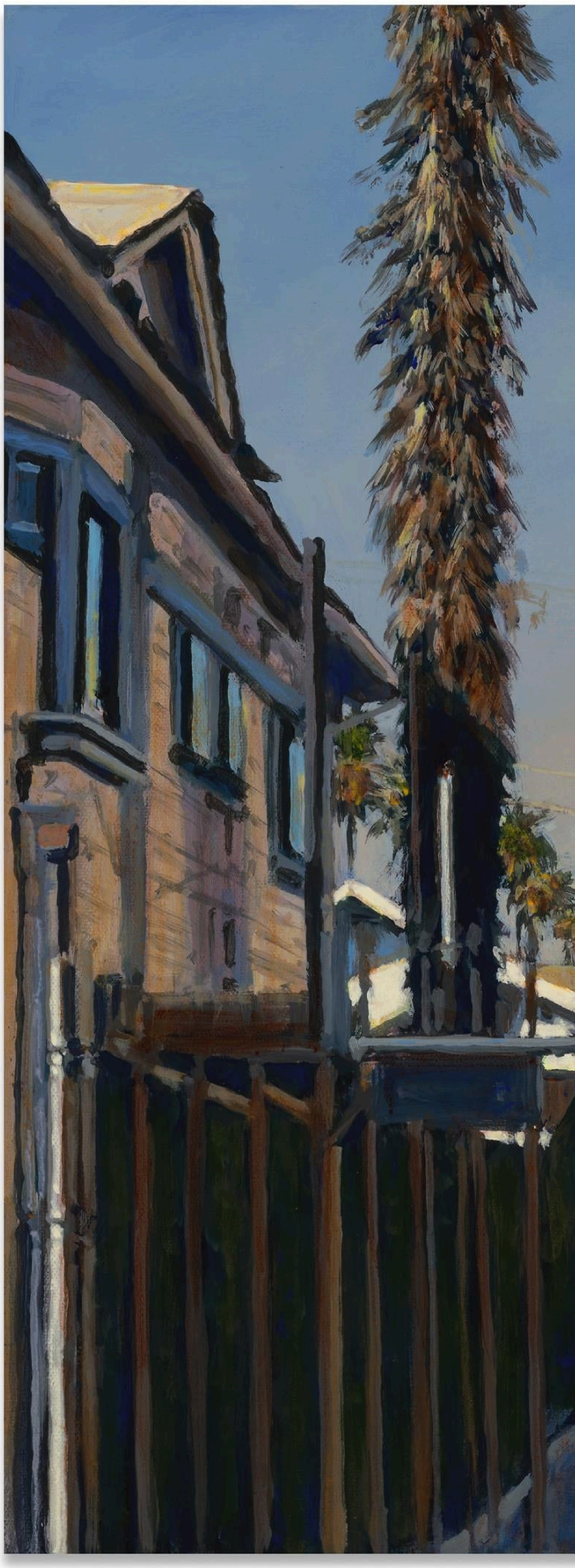
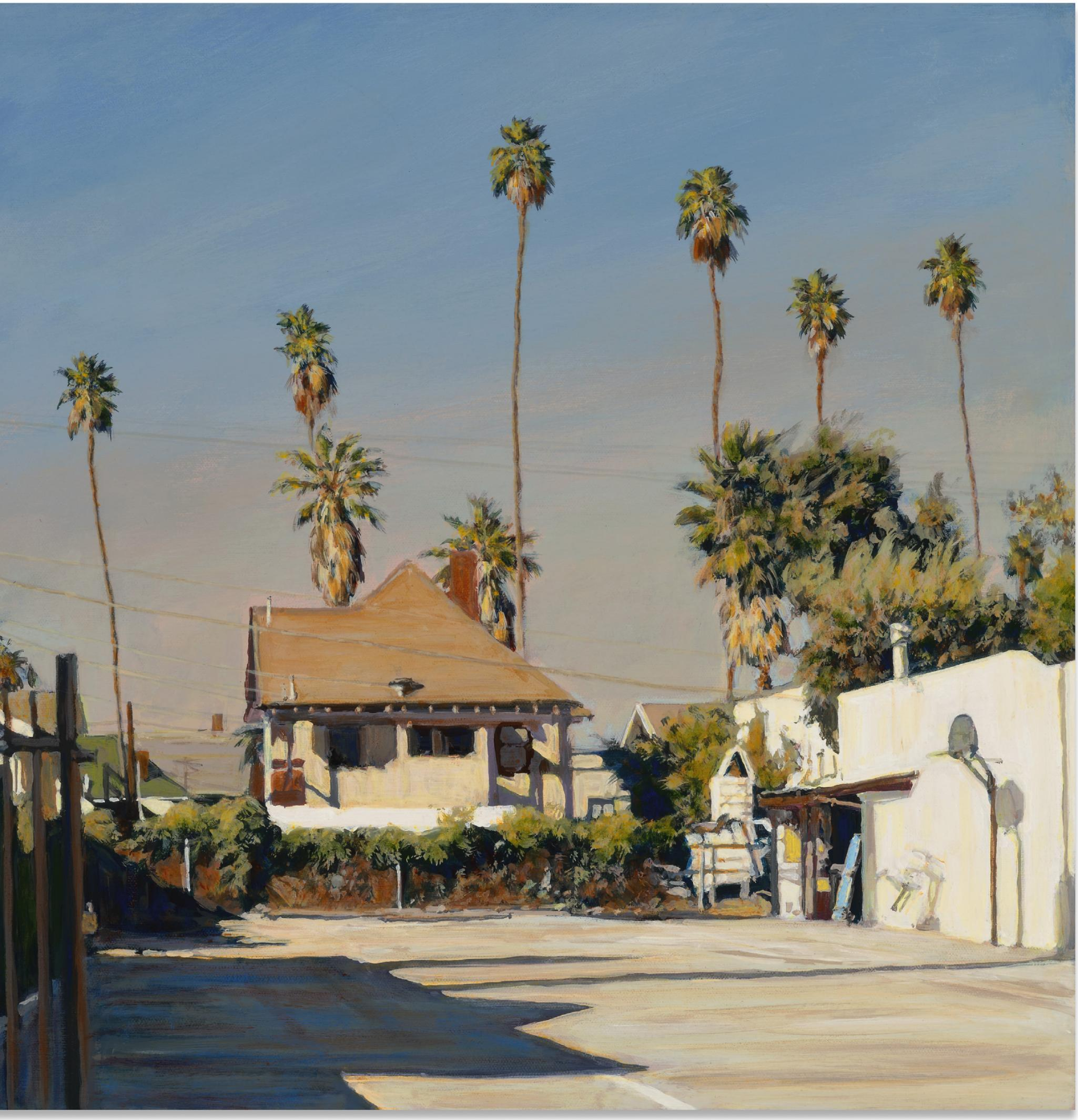
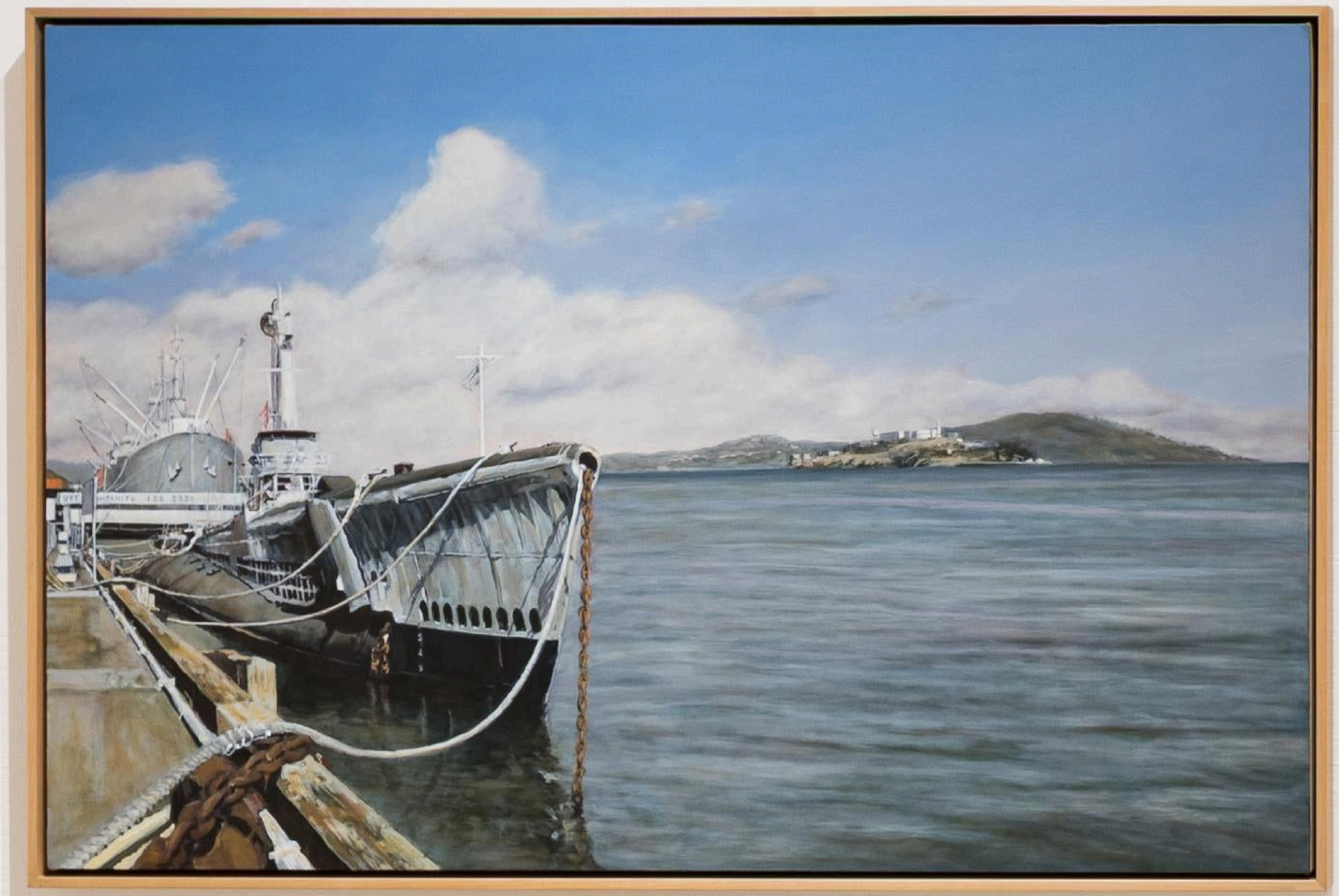


Plate 9:

Mid-City Houses, 2024
acrylic on canvas, 18 x 24 inches





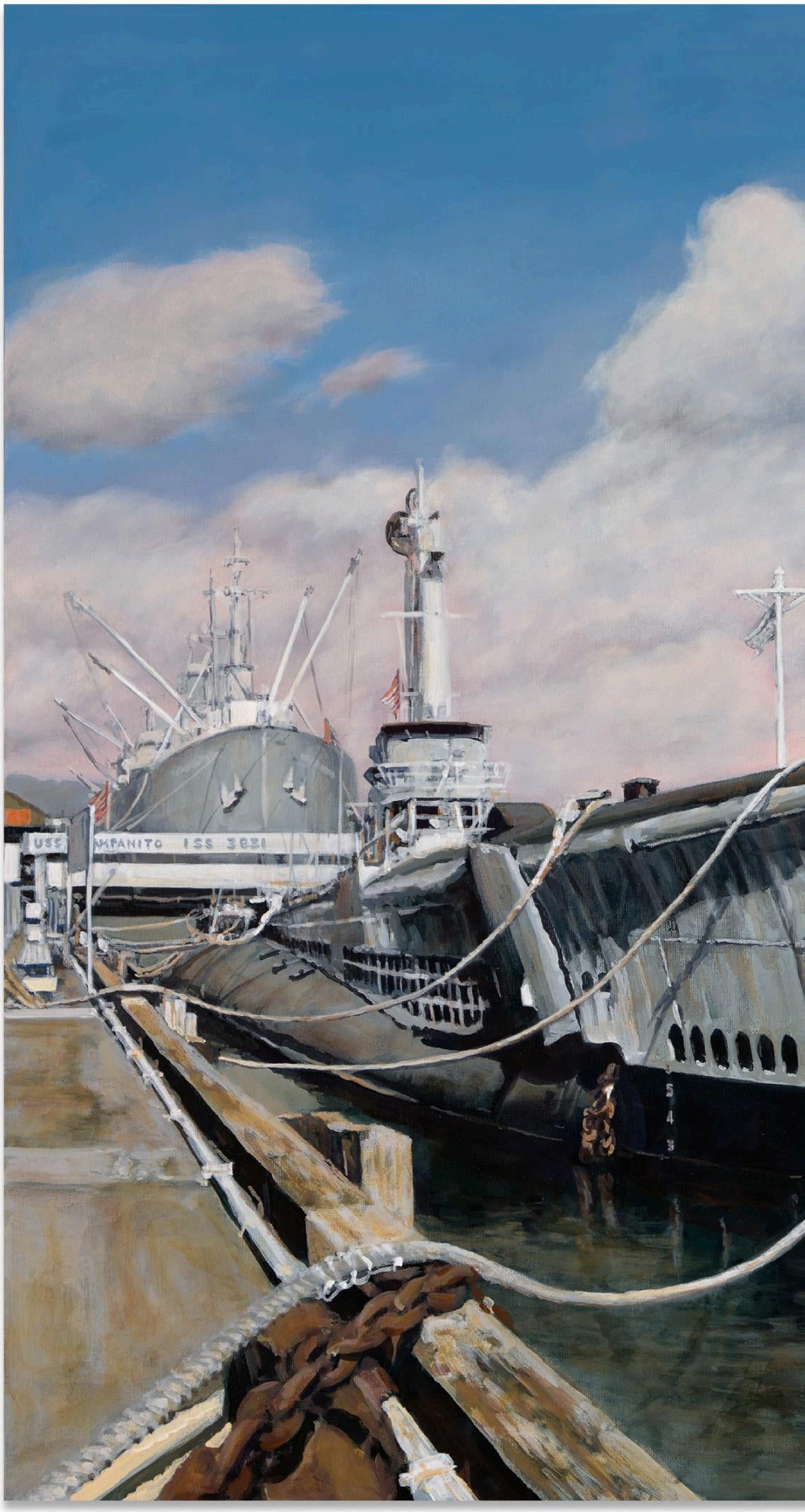
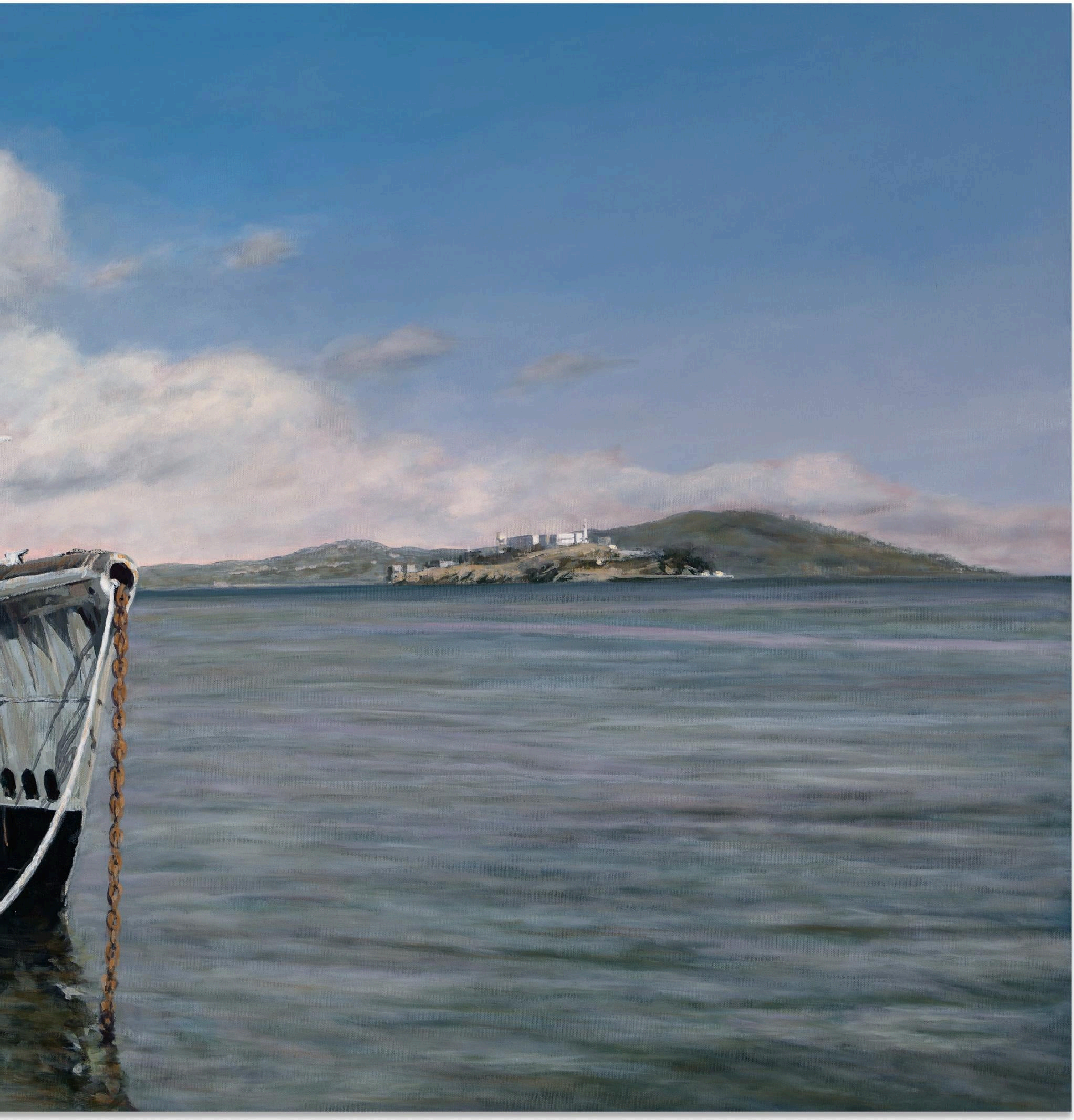


Plate 10:

San Francisco Bay, 2008
acrylic on canvas, 30 x 45 inches



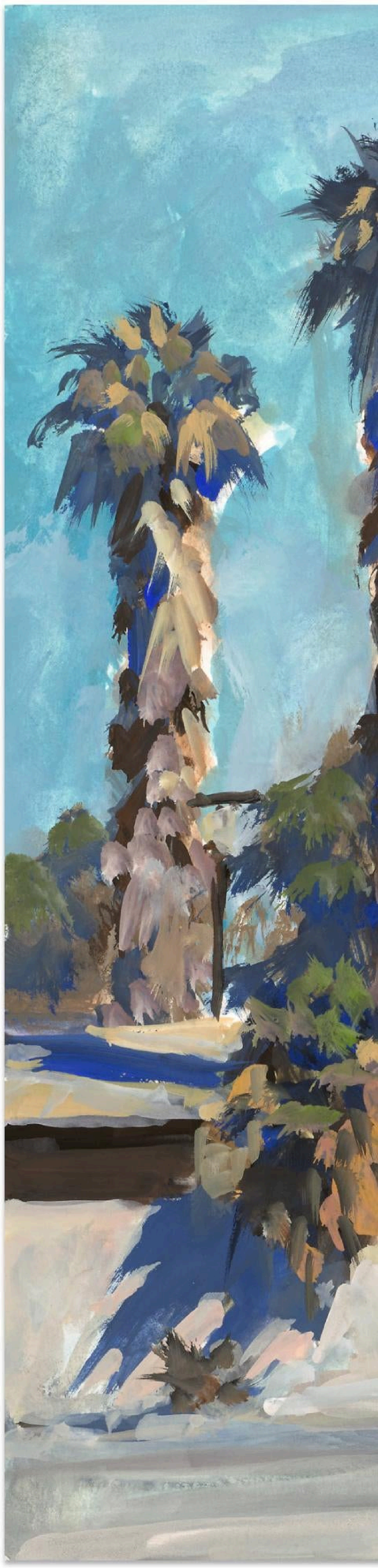
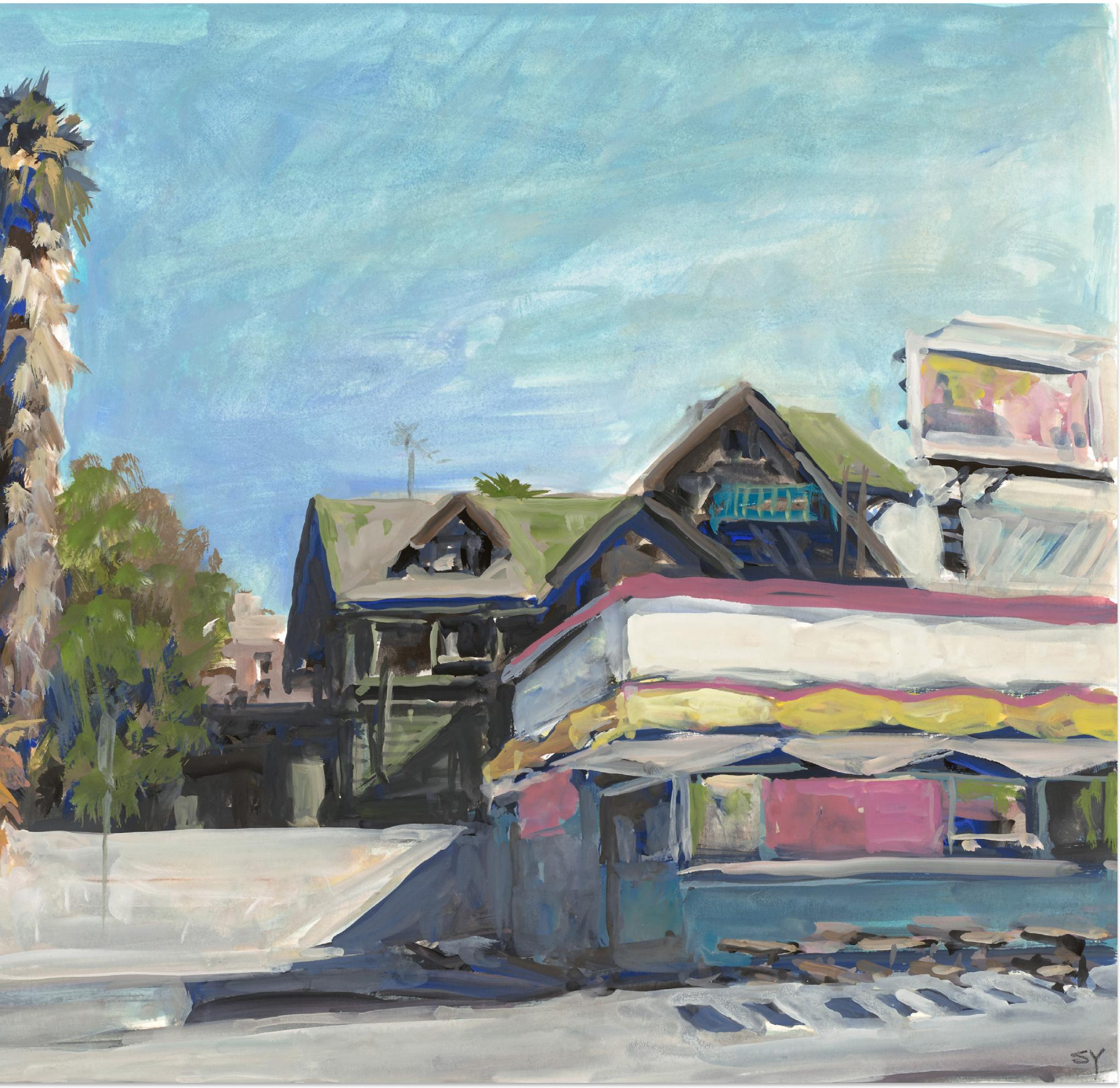


Plate 11:

Remnants of MacArthur Park, 2024
watercolor and gouache on paper, 11 x 14 inches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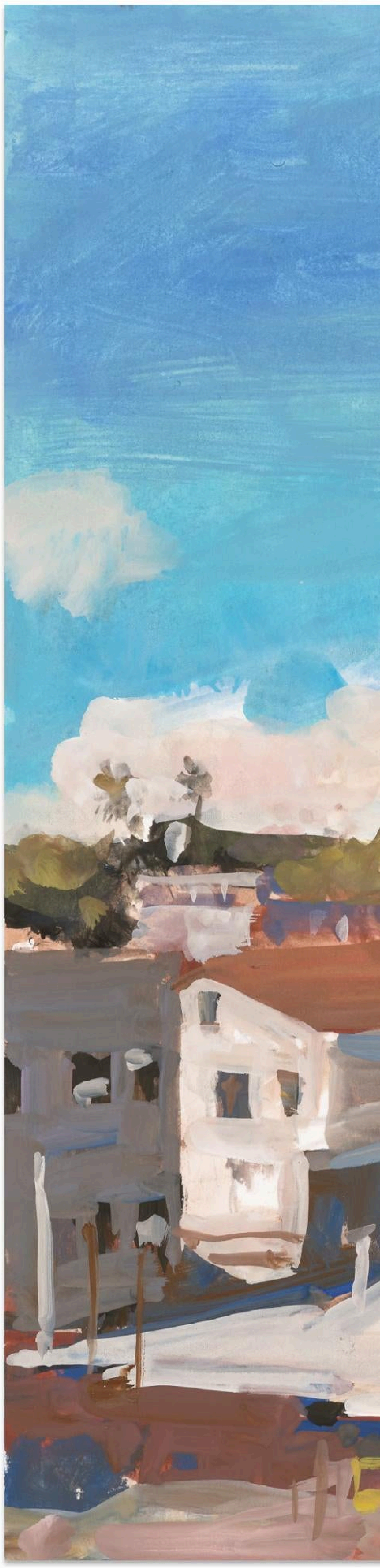
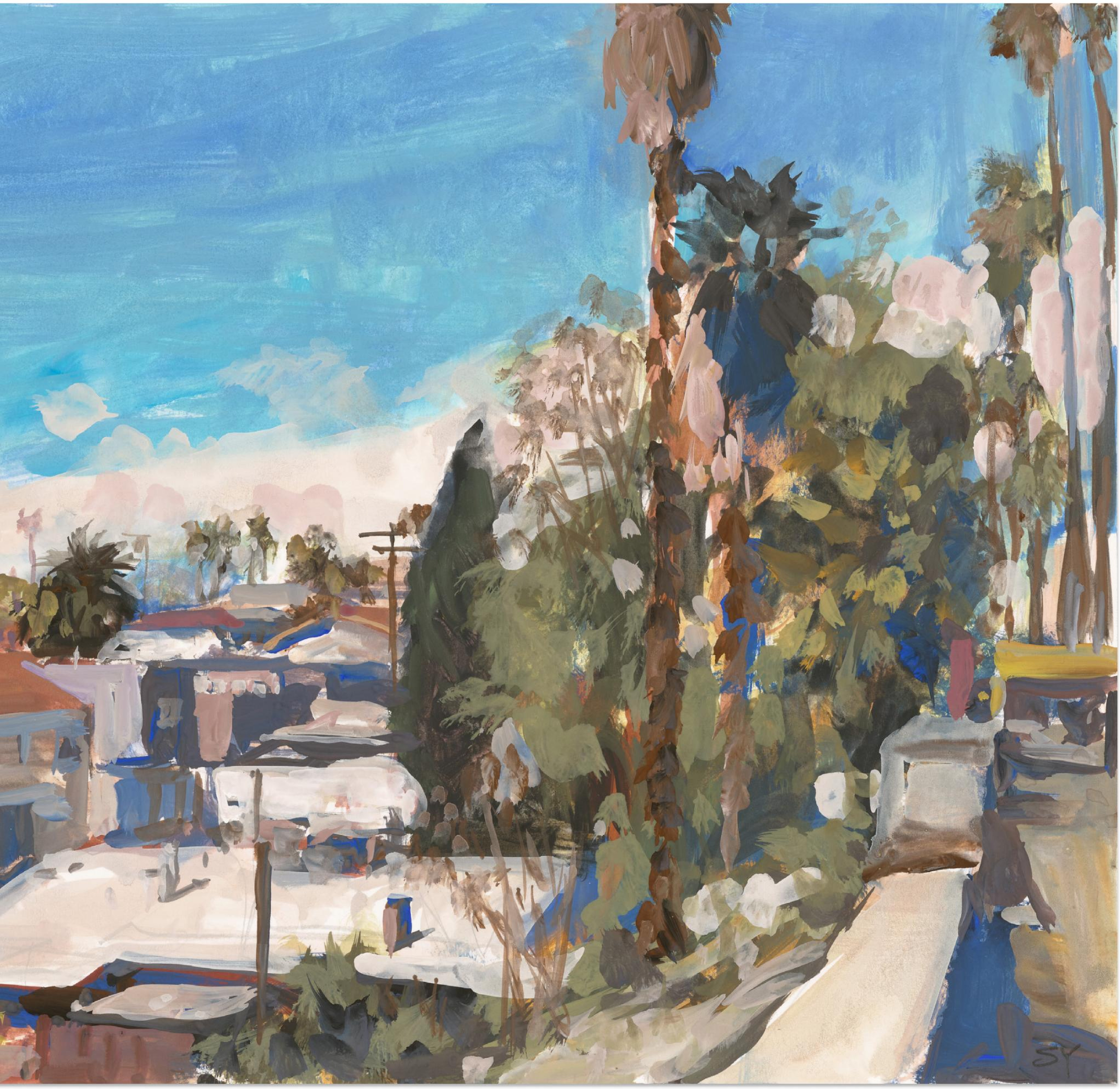


Plate 12:

Silver Lake Rooftops, 2024
watercolor and gouache on paper, 11 x 14 inches



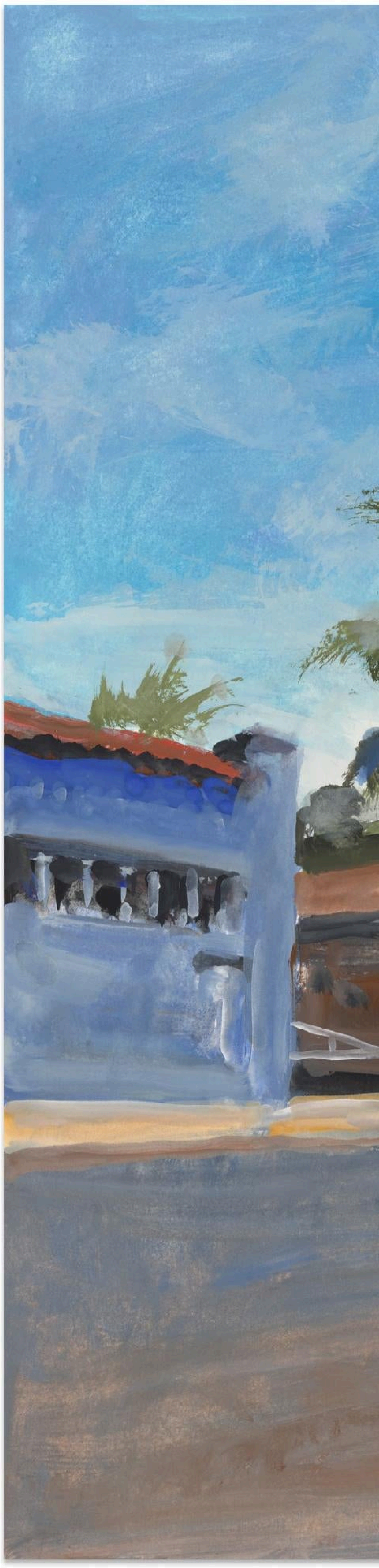
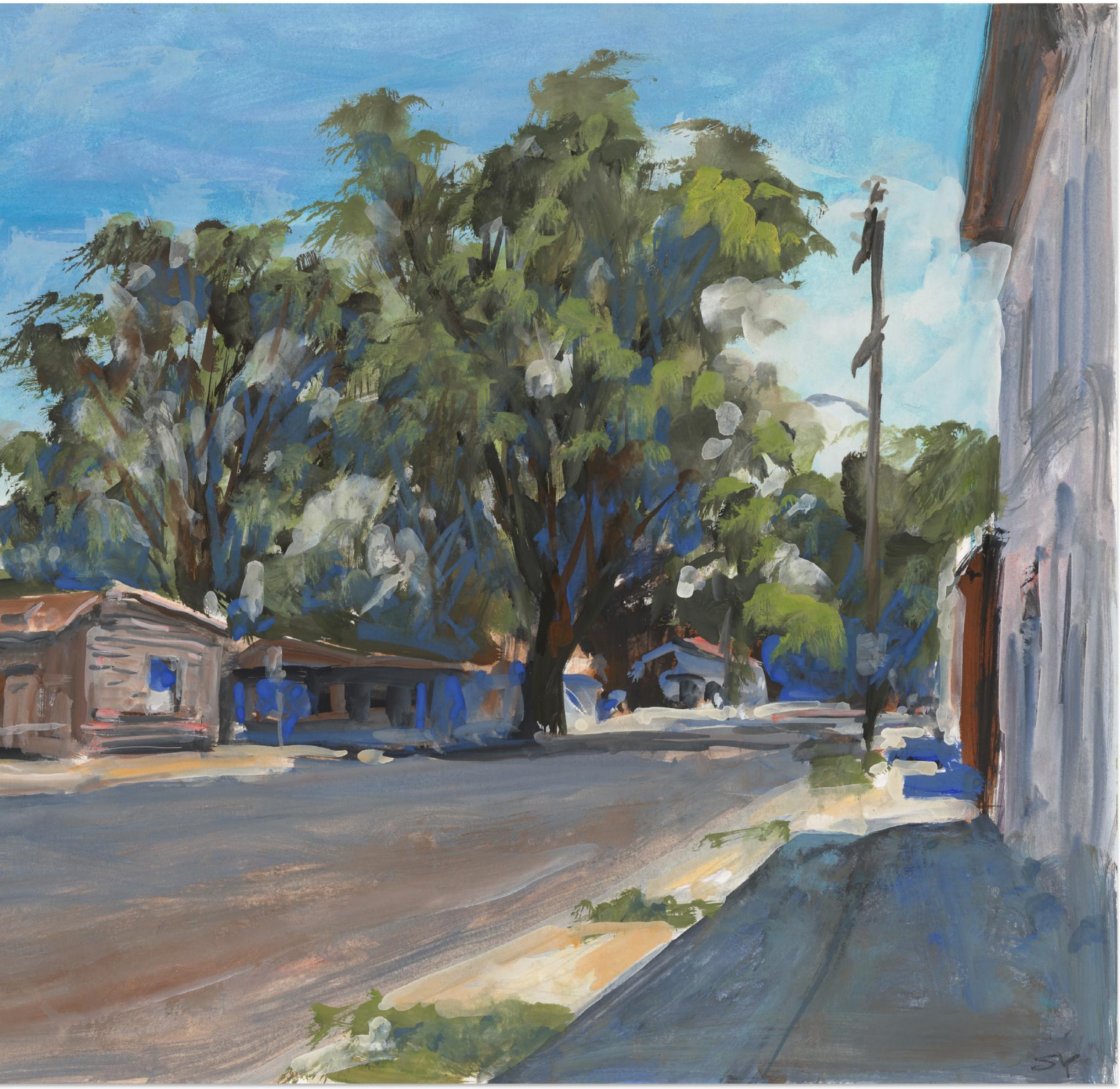


Plate 13:

Town, 2024
watercolor and gouache on paper, 11 x 14 inches



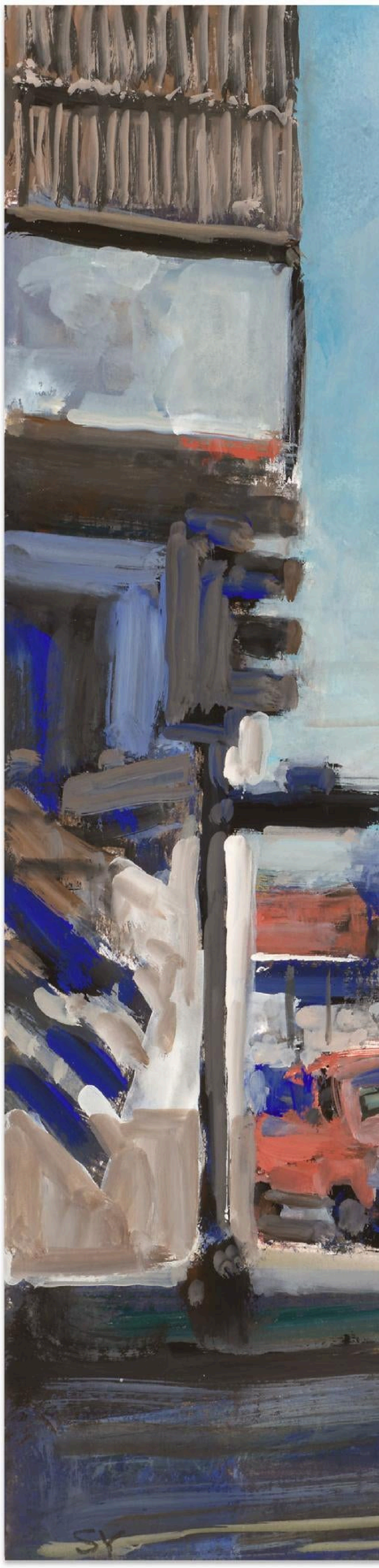
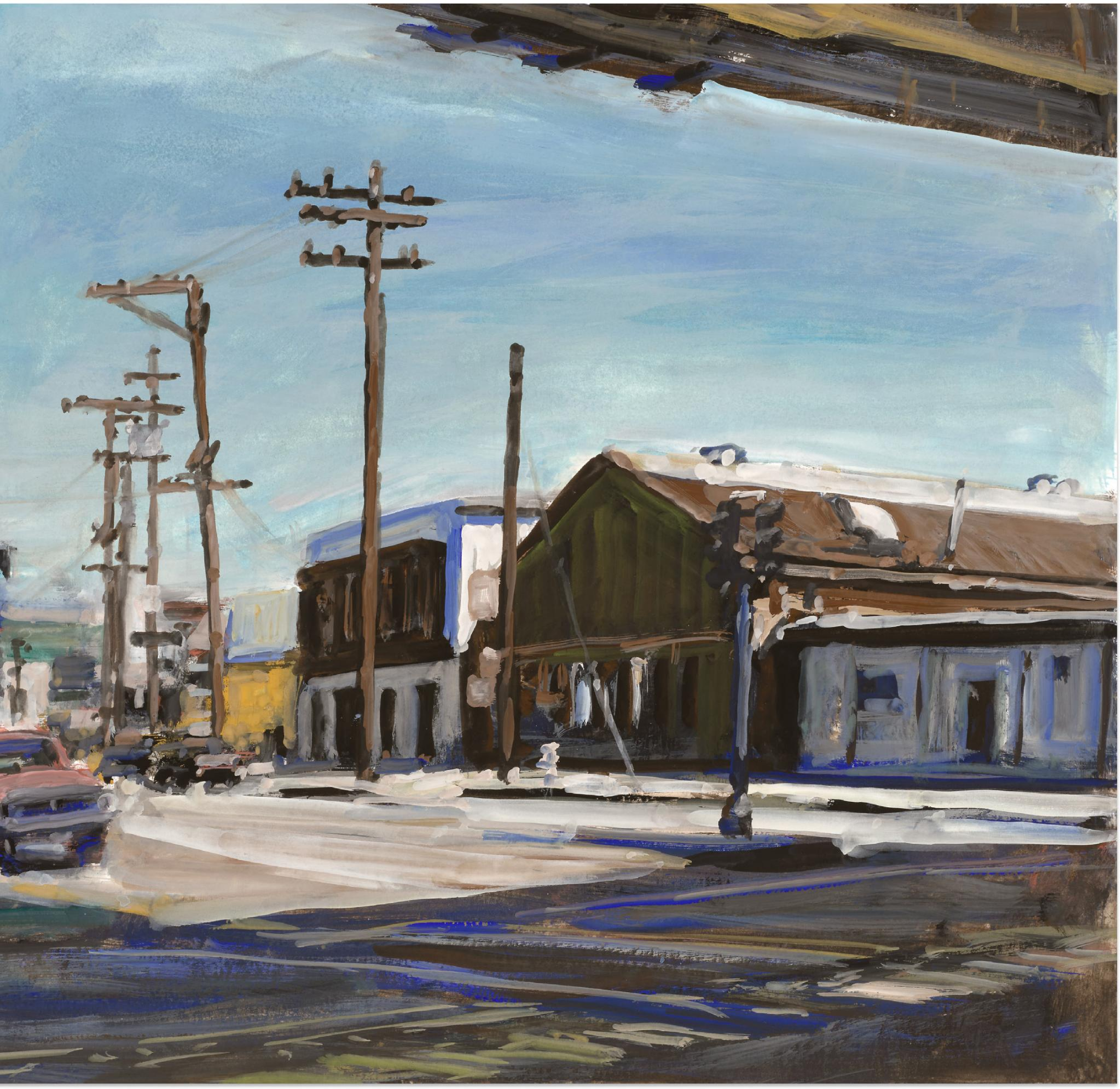


Plate 14:

Corner of 13th, 2024
watercolor and gouache on paper, 11 x 14 inches



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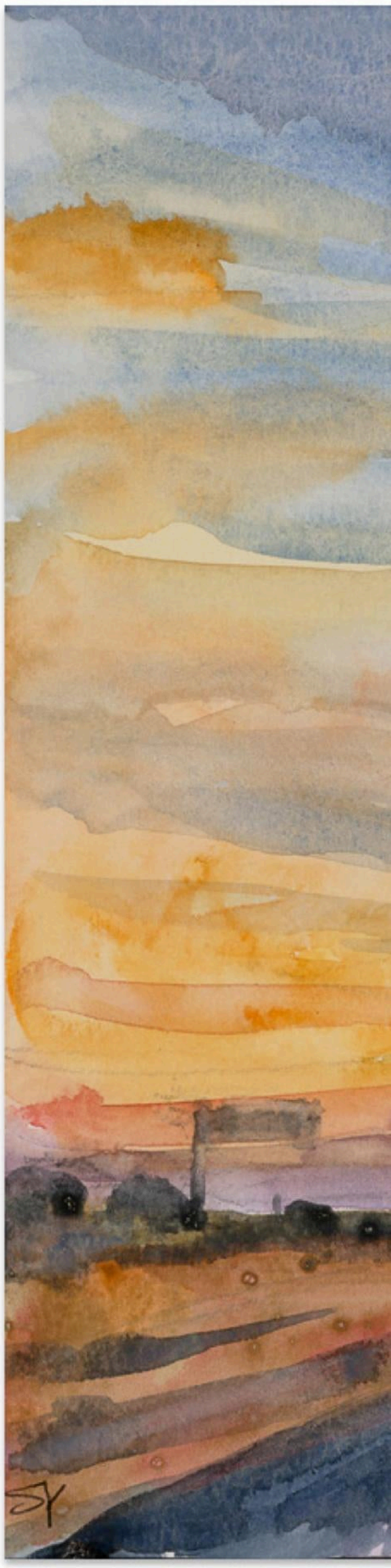
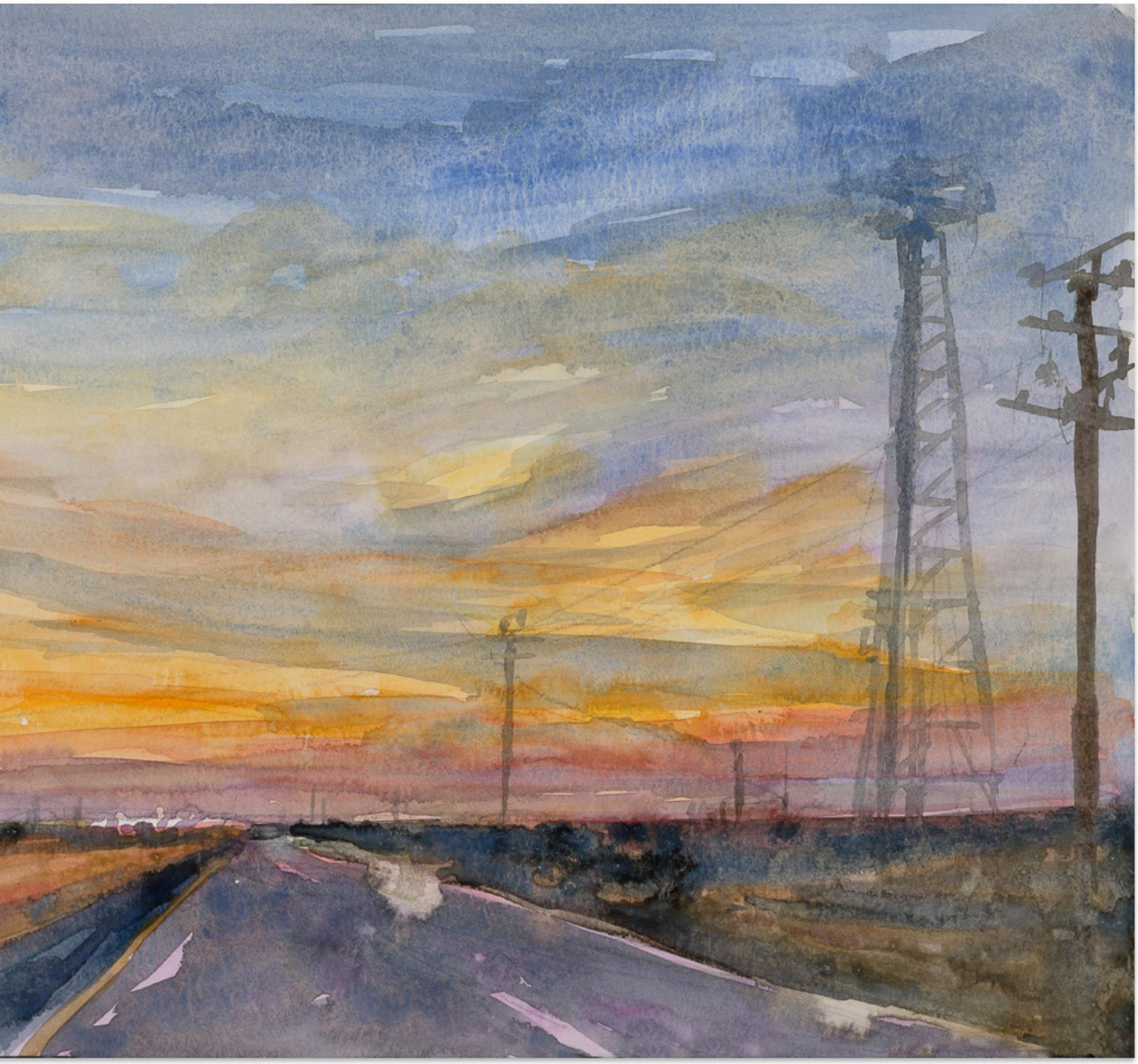


Twilight Time, 2021
watercolor on paper, 9 x 12 inches



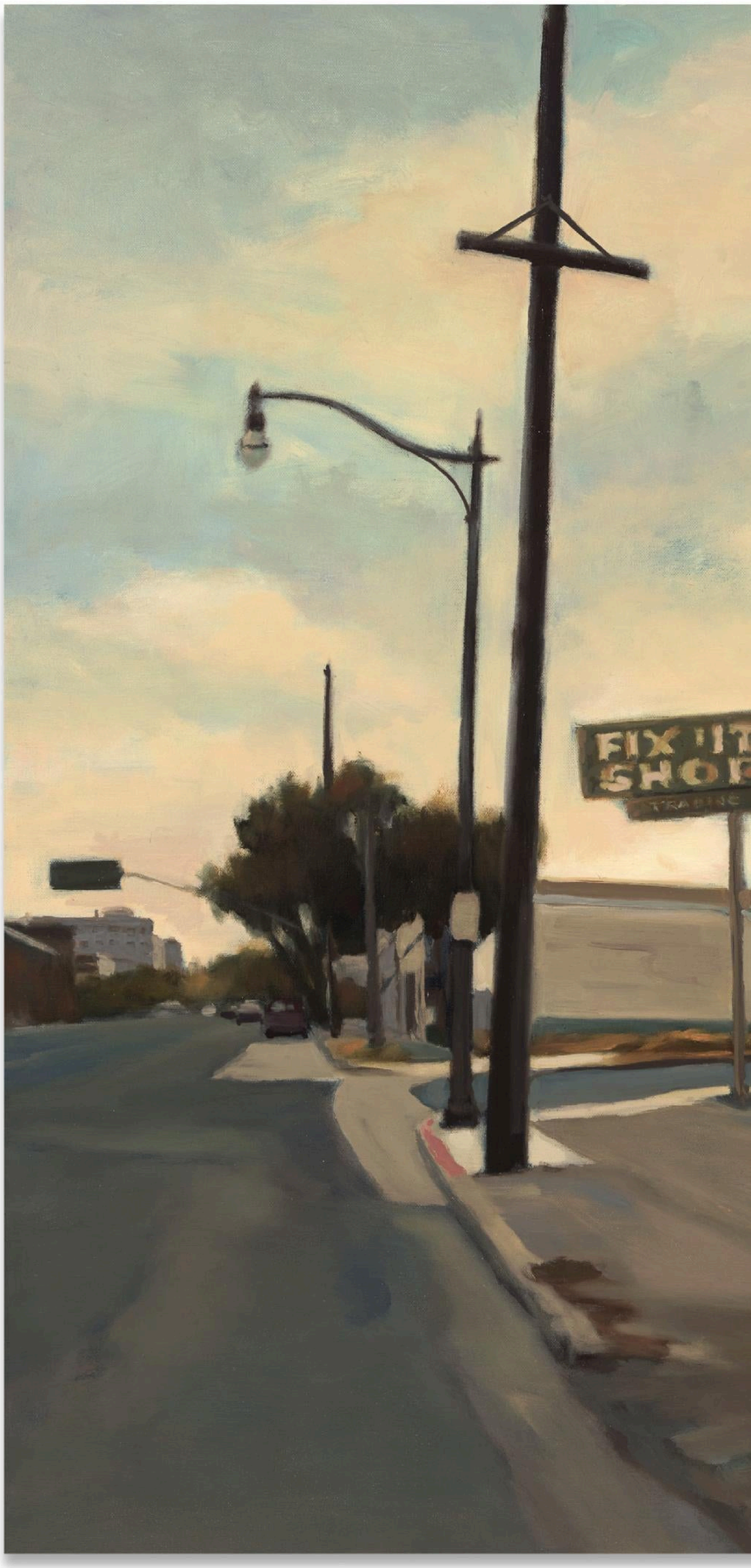
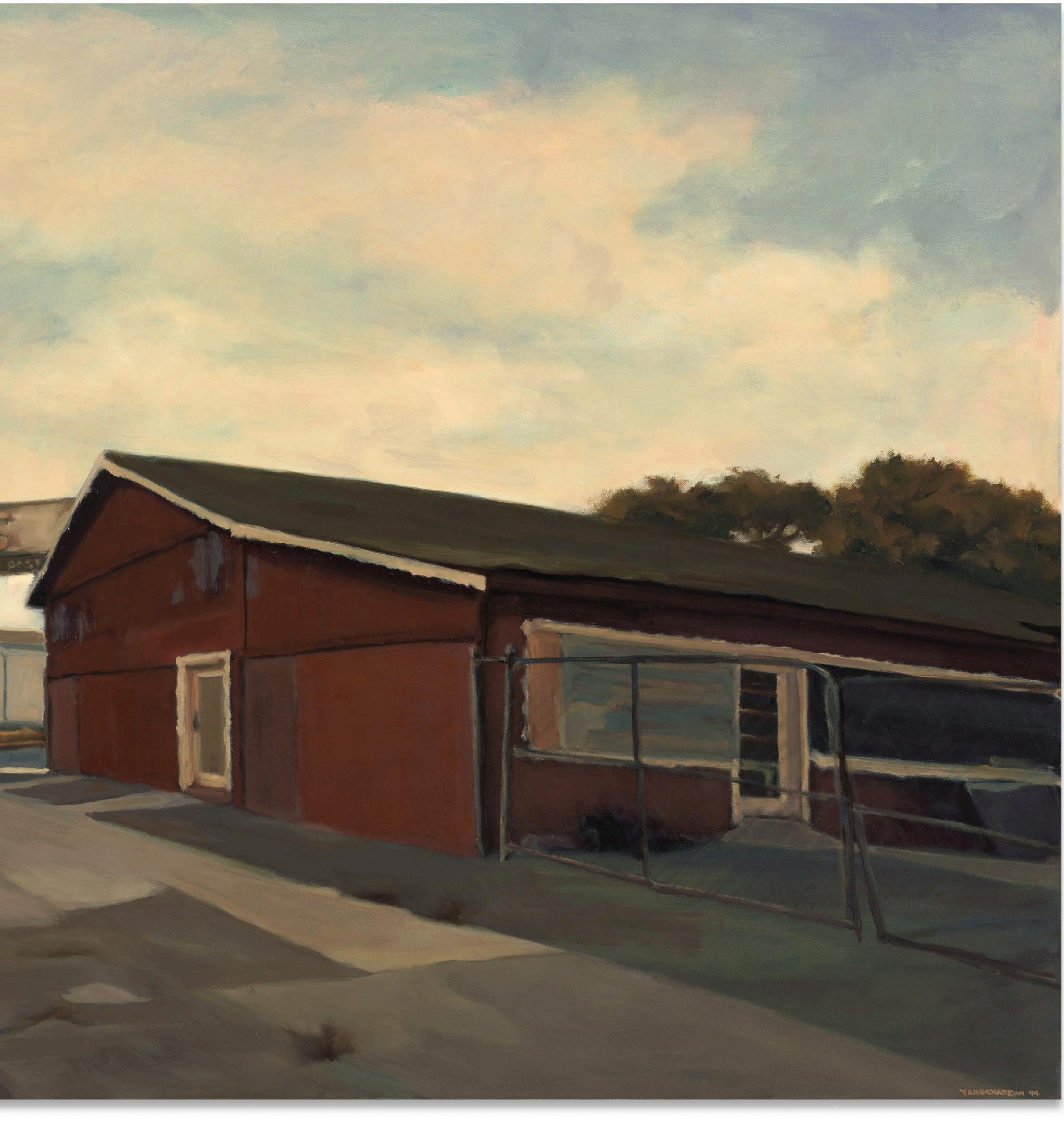

FIX IT
SHOP
TRADING

Plate 16:

Trading Post, 1994
oil on canvas, 32 x 46 inches


YANGCHAREON 94

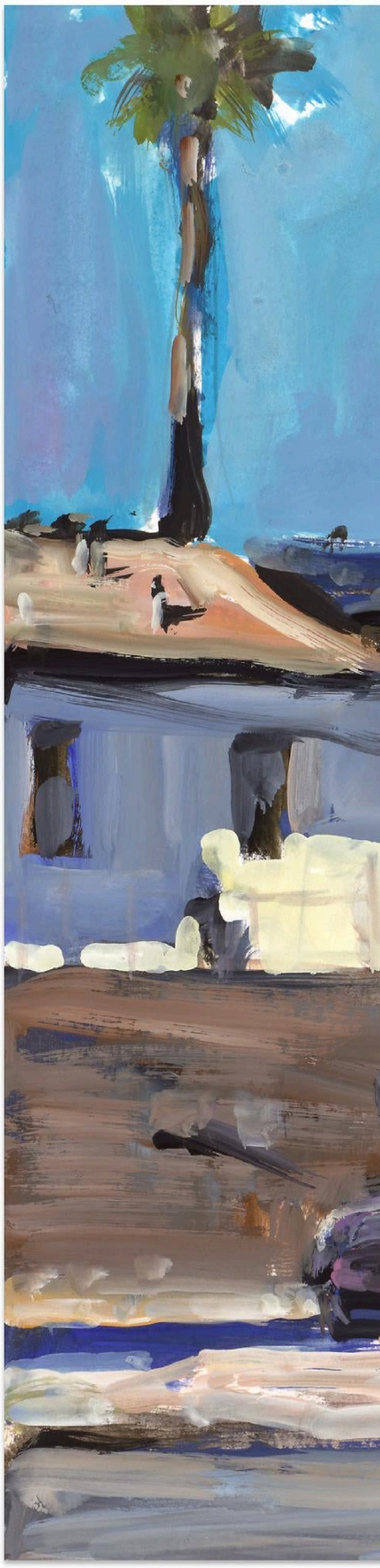
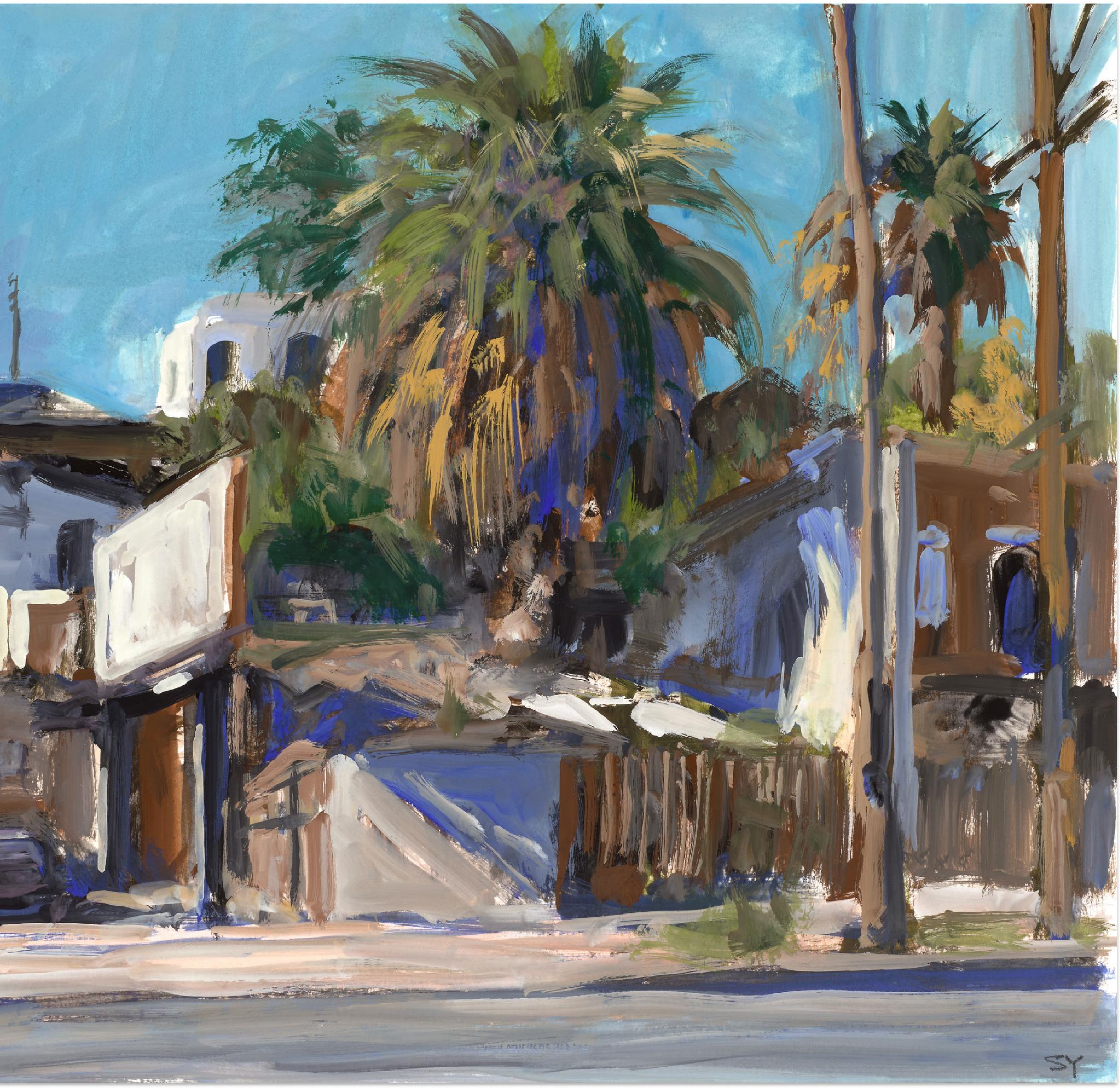


Plate 17:

East Sunset Houses, 2025
watercolor and gouache on paper, 11 x 14 inches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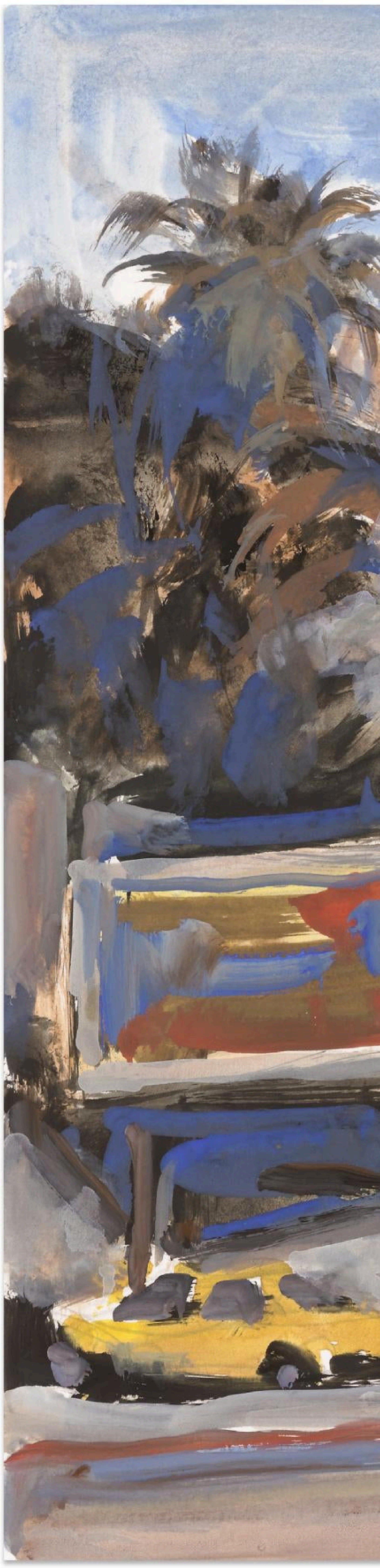
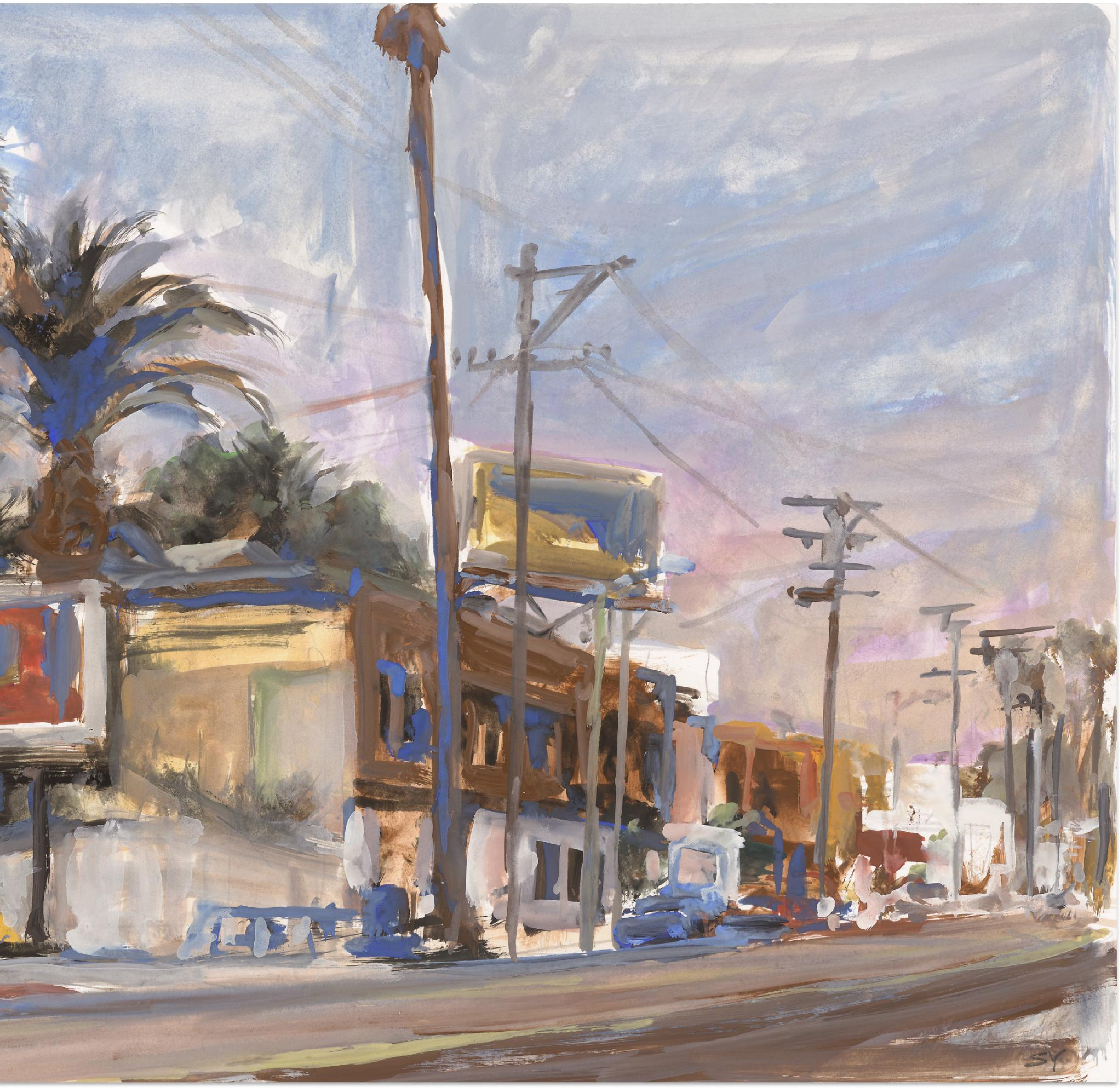


Plate 18:

Sunset Blvd., Echo Park, 2024
watercolor and gouache on paper, 11 x 14 inches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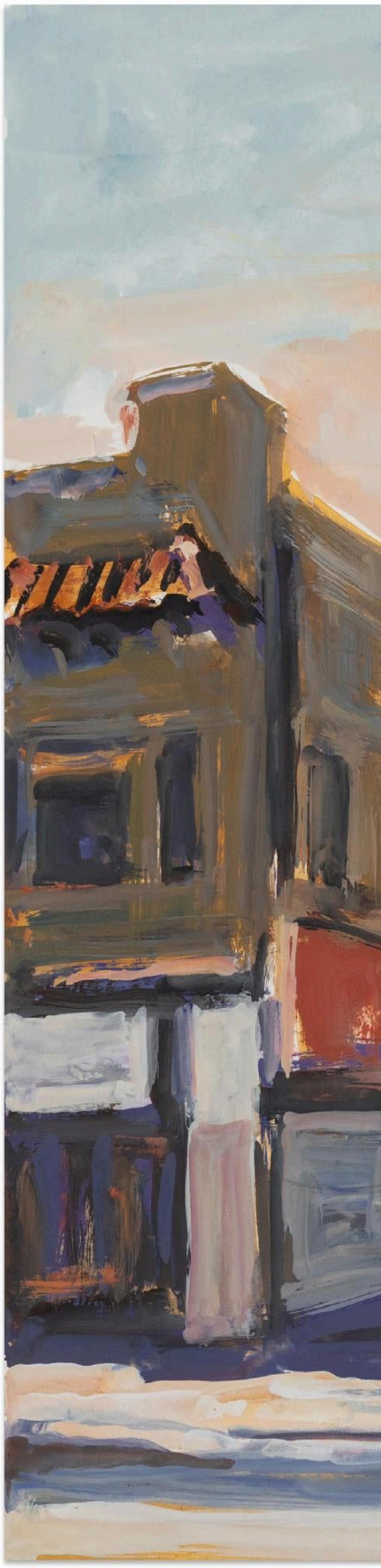
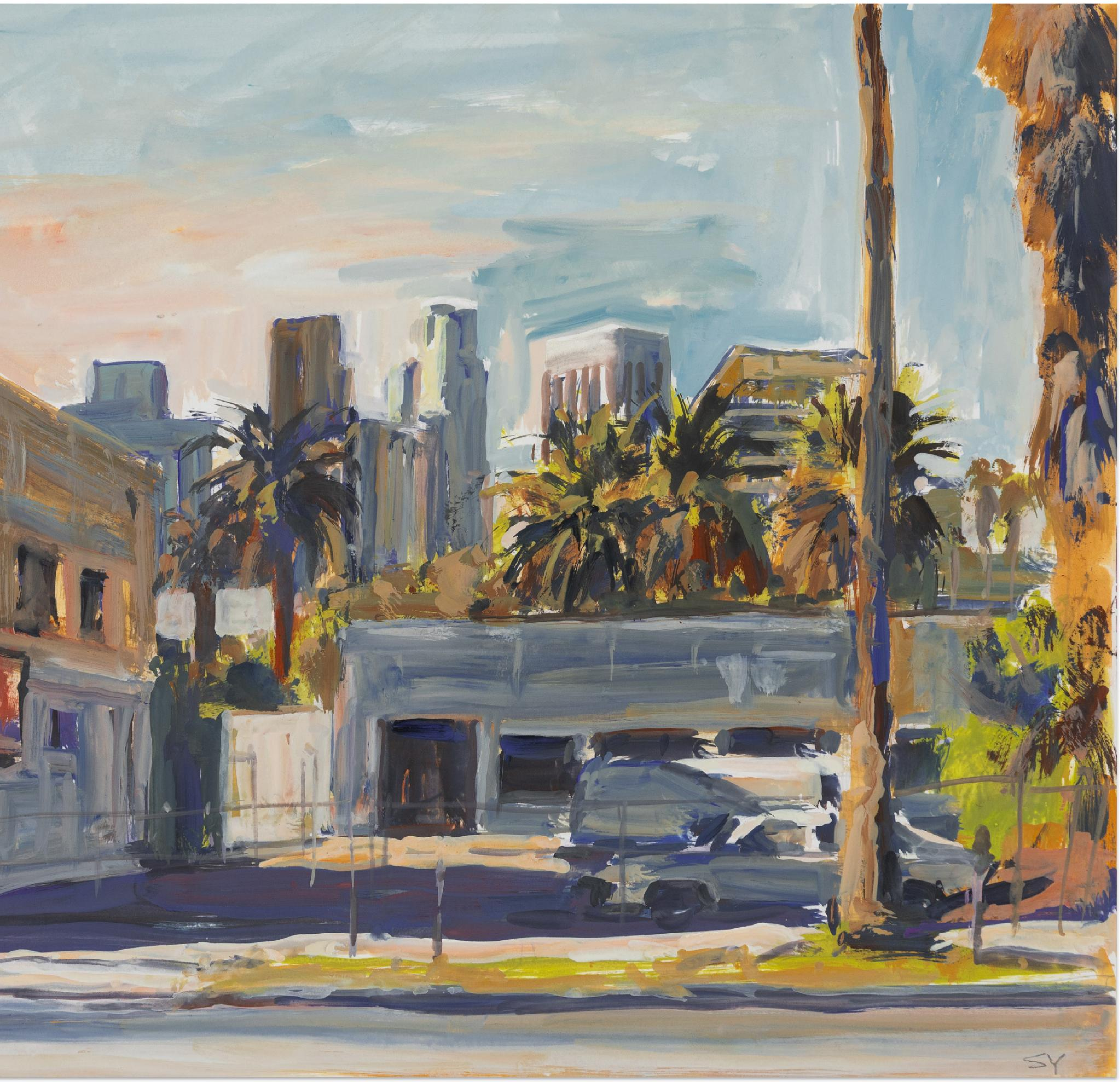


Plate 19:

Echo Park Towards Downtown, 2023
watercolor and gouache on paper, 11 x 14 inches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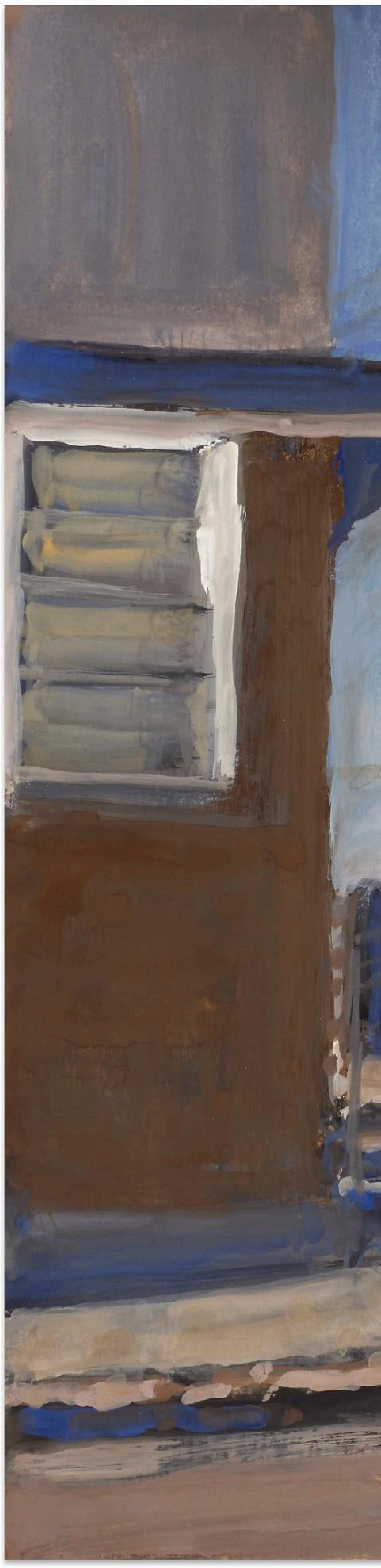
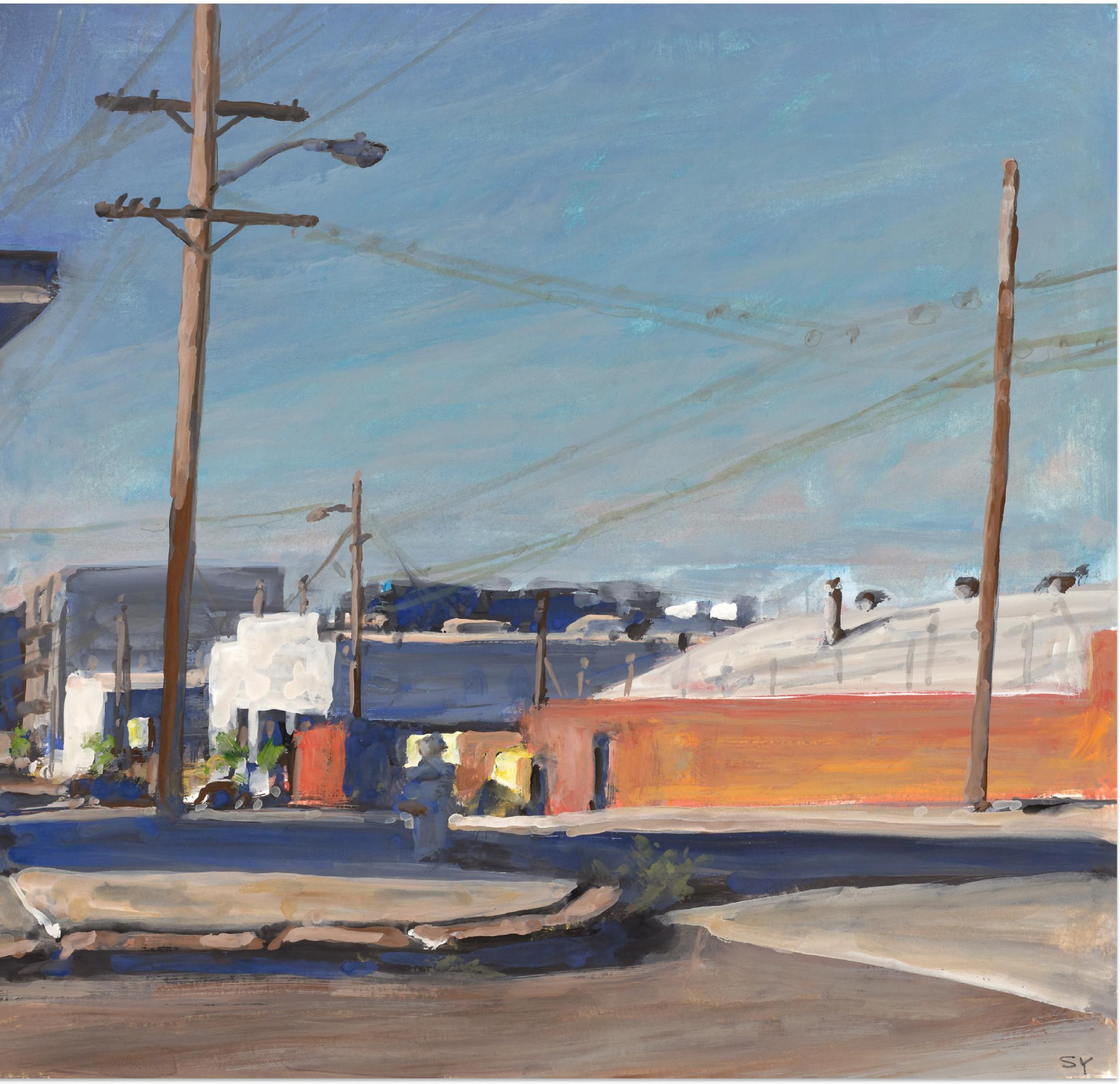


Plate 20:

Corner of 19th, 2025
watercolor and gouache on paper, 11 x 14 inches


SY

CAFE

Exhibition Checklist

Plate 1:
Red Bluff State
2013
acrylic on canvas
30 x 36 inches

Plate 2:
The Old Los Angeles
2010-2011
acrylic on canvas
26 x 26 inches

Plate 3:
Rancho Grande
2014
acrylic on canvas
18 x 24 inches

Plate 4:
City Blues
1992
oil on canvas
42 x 70 inches

Plate 5:
West Adams
2024
acrylic on canvas
20 x 24 inches

Plate 6:
The Leaning Depot
2017
acrylic on canvas
20 x 28 inches

Plate 7:
Little Manila, Stockton
2025
watercolor and gouache on paper
11 x 14 inches

Plate 8:
L.A. Wurlitzer
2018
acrylic on canvas
18 x 27 inches

Plate 9:
Mid-City Houses
2024
acrylic on canvas
18 x 24 inches

Plate 10:
San Francisco Bay
2008
acrylic on canvas
30 x 45 inches

Works not Exhibited

Plate 11:
Remnants of MacArthur Park
2024
watercolor and gouache on paper
11 x 14 inches

Plate 12:
Silver Lake Rooftops
2024
watercolor and gouache on paper
11 x 14 inches

Plate 13:
Town
2024
watercolor and gouache on paper
11 x 14 inches

Plate 14:
Corner of 13th
2024
watercolor and gouache on paper
11 x 14 inches

Plate 15:
Twilight Time
2021
watercolor on paper
9 x 12 inches

Plate 16:
Trading Post
1994
oil on canvas
32 x 46 inches

Plate 17:
East Sunset Houses
2025
watercolor and gouache on paper
11 x 14 inches

Plate 18:
Sunset Blvd., Echo Park
2024
watercolor and gouache on paper
11 x 14 inches

Plate 19:
Echo Park Towards Downtown
2023
watercolor and gouache on paper
11 x 14 inches

Plate 20:
Corner of 19th
2025
watercolor and gouache on paper
11 x 14 inches

SUONG YANGCHAREON

Born 1952 in Lampang, Thailand

EDUCATION

1974–77	BS, Advertising Design, Woodbury University, Los Angeles, CA
1970–73	Painting, Sculpture and Graphic Arts, Silpakorn University, Bangkok, Thailand
1968–70	Painting, Arts & Crafts College (Poh Chang), Bangkok, Thailand

SELECTED SOLO EXHIBITIONS

2025	*Distant Memories*, Paul Thiebaud Gallery, San Francisco, CA
2019-2020	*Suong Yangchareon,* California Heritage Museum, Santa Monica, CA
2016	*Recent Paintings & Works on Paper*, Paul Thiebaud Gallery, San Francisco, CA
2013-2014	*Suong Yangchareon: Places Out of Time*, St. Supéry Estate Vineyards & Winery, Rutherford, CA
2013	*Paintings*, Paul Thiebaud Gallery, San Francisco, CA
2011	*Paintings*, Paul Thiebaud Gallery, San Francisco, CA
2009	*Recent Paintings*, Paul Thiebaud Gallery, San Francisco, CA
2007	*Recent Paintings*, Paul Thiebaud Gallery, New York, NY
2006	*Recent Paintings*, Paul Thiebaud Gallery, San Francisco, CA
	Peter Blake Gallery, Laguna Beach, CA
2005	Peter Blake Gallery, Laguna Beach, CA
2003	*New Paintings*, Paul Thiebaud Gallery, San Francisco, CA
	Peter Blake Gallery, Laguna Beach, CA
2002	Pratt Gallery, San Diego, CA
	Peter Blake Gallery, Laguna Beach, CA
2000	Peter Blake Gallery, Laguna Beach, CA
	Mendenhall Gallery, Pasadena, CA
	Pratt Gallery, San Diego, CA
1999	Peter Blake Gallery, Laguna Beach, CA
	Mendenhall Gallery, Pasadena, CA
	Pratt Gallery, San Diego, CA
1998	Peter Blake Gallery, Laguna Beach, CA
	Mendenhall Gallery, Pasadena, CA
	Pratt Gallery, San Diego, CA
1997	Mendenhall Gallery, Pasadena, CA
	Pratt Gallery, San Diego, CA
1996	Mendenhall Gallery, Pasadena, CA
	Pratt Gallery, San Diego, CA
1995	*Cityscapes, Paintings, and Works on Paper*, The Changing Exhibition Halls, Thailand Cultural Center, Bangkok, Thailand (Exhibition Catalogue)
	Mendenhall Gallery, Pasadena, CA
	Pratt Gallery, San Diego, CA
1994	Pratt Gallery, San Diego, CA
	John Thomas Gallery, Santa Monica, CA
1993	Pratt Gallery, San Diego, CA
1992	*Paintings and Works on Paper*, Kruglak Art Gallery, Mira Costa College, Oceanside, CA

SELECTED GROUP EXHIBITIONS

2019	*Treasures of California,* The Hilbert Museum of California Art at Chapman University Orange, CA
2017	*Golden Dreams*, The Hilbert Museum of California Art at Chapman University, Orange, CA
	EXPO Chicago, Festival Pavilion, Navy Pier, Chicago, IL

2016	*In the Land of Sunshine: Imaging the California Coast Culture*, Pasadena Museum of California Art, Pasadena, CA
2015	*EXPO Chicago*, Festival Pavilion, Navy Pier, Chicago, IL
	artMRKT San Francisco, Festival Pavilion, Fort Mason Center, San Francisco, CA
2014	*Art Miami*, The Art Miami Pavilion, Wynwood Arts District, Miami, FL
	Art Silicon Valley/San Francisco, San Mateo County Event Center, San Mateo, CA
	EXPO Chicago, Festival Pavilion, Navy Pier, Chicago, IL
	Kern Country from a Distance, Bakersfield Museum of Art, Bakersfield, CA
	artMRKT San Francisco, Fort Mason, San Francisco, CA
2013	*Art Miami*, The Art Miami Pavilion, Wynwood Arts District, Miami, FL
	EXPO Chicago, Festival Pavilion, Navy Pier, Chicago, IL
	artMRKT San Francisco, Fort Mason, San Francisco, CA
2012	*Art Miami*, The Art Miami Pavilion, Wynwood Arts District, Miami, FL
	EXPO Chicago, Festival Pavilion, Navy Pier, Chicago, IL
	artMRKT San Francisco, Concourse Exhibition Center, San Francisco, CA
	Palm Springs Fine Art Fair, Palm Springs Convention Center, Palm Springs, CA
	LA Art Show, Los Angeles Convention Center, Los Angeles, CA
2011	*Texas Contemporary Art Fair*, George R. Brown Convention Center, Houston, TX
	artMRKT San Francisco, Concourse Exhibition Center, San Francisco, CA
	Art Chicago 2011, Merchandise Mart, Chicago, IL
2010	*Paintings by Cline, Crooks, & Yangchareon*, Hyde Art Gallery, Grossmont College, El Cajon, CA
	San Francisco Fall Antiques Show, Fort Mason, San Francisco, CA
	San Francisco Fine Art Fair, Fort Mason, San Francisco, CA
	Art Chicago 2010, Merchandise Mart, Chicago IL
2009	*San Francisco Fall Antiques Show*, Fort Mason, San Francisco, CA
2008	*Twenty-Five Treasures*, Paul Thiebaud Gallery, San Francisco, CA
	Art Chicago 2008, Merchandise Mart, Chicago IL
	L.A. Art Show, Barker Hangar, Santa Monica, CA
2007	*Twenty-Five Treasures,* Paul Thiebaud Gallery, San Francisco, CA
	Tony Berlant and Suong Yangchareon, Peter Blake Gallery, Laguna Beach, CA
	Art Chicago 2007, Merchandise Mart, Chicago, IL
	L.A. Art Show, Barker Hangar, Santa Monica, CA
2006	*Paintings of The New Landscape*, Peter Blake Gallery, Laguna Beach, CA
	Art Chicago 2006, Merchandise Mart, Chicago, IL
2005	*Paintings of the New Landscape*, Laguna College of Art and Design, Laguna Beach, CA
	San Francisco International Art Exposition, Fort Mason, San Francisco, CA
	Art Chicago in the Park 2005, Butler Field, Chicago, IL
	Twenty-Five Treasures, Paul Thiebaud Gallery, San Francisco, CA
2004	*San Francisco International Art Exposition,* Fort Mason, San Francisco, CA
	Art Chicago 2004, Navy Pier, Chicago, IL
2003	*Group Show: Landscapes*, Paul Thiebaud Gallery, San Francisco, CA
	San Francisco International Art Exposition 2003, Fort Mason, San Francisco, CA
	Art Chicago 2003, Navy Pier, Chicago, IL
2002	*San Francisco International Art Exposition 2002,* Fort Mason, San Francisco, CA
	Art Chicago 2002, Navy Pier, Chicago, IL
2001	*San Francisco International Art Exposition 2001,* Fort Mason, San Francisco, CA
	Art Chicago 2001, Navy Pier, Chicago, IL
2000	*Shifting Perceptions: Contemporary L.A. Visions*, Pacific Asia Museum, Pasadena, CA
	California Reflections, Boehm Gallery, Palomar College, San Marcos, CA
1997	*Contemporary Urban Landscape II*, Long Beach Arts Gallery, Long Beach, CA
1996	*Contemporary Urban Landscape*, Long Beach Arts Gallery, Long Beach, CA
1994	*Drawing ‘94: National Drawing Competition*, Bent F. Larsen Gallery, Harris Fine Arts Center, Brigham Young University, Provo, UT (exhibition catalogue)
	Drawn West: Fourth Biennial Drawing Exhibition, Nara Eccoles Harrison Museum of Art, Utah State University, Logan, UT

SELECTED GROUP EXHIBITIONS (cont.)

1993	*1993 Los Angeles Juried Exhibition*, Los Angeles Municipal Art Gallery, Los Angeles, CA
1992	*ANA 21: A National Juried Exhibition*, The Holter Museum of Art, Helena, MT
1991	*National Works on Paper*, University Museum, The University of Mississippi, University, MS
	New American Talent: The Seventh Exhibition, Laguna Gloria Art Museum, Austin, TX (exhibition catalogue)
	Fourth Annual McNeese National Works on Paper Exhibition, McNeese State University, Lake Charles, LA (exhibition catalogue)
	Border to Border: National Drawing Exhibition, Austin Peay State University, Clarksville, TN (exhibition catalogue)
	1991 Hilo National Drawing Exhibition, University of Hawaii at Hilo, Hilo, HI (exhibition catalogue)
	Ink & Clay XVII, California State Polytechnic University, Pomona, CA
1990	*1990 All California Open Juried Exhibition*, San Diego Museum of Art, San Diego, CA
1990	*9th Annual September Competition*, Alexandria Museum of Art, Alexandria, LA (exhibition catalogue)
	American Drawing Biennial II, Muscarelle Museum of Arts, College of William and Mary, Williamsburg, VA
	24th University of Delaware Biennial Exhibition, National Juried Exhibition, Works on Paper, University Gallery, Newark, DE (exhibition catalogue)

SELECTED COLLECTIONS

Austin Peay State University, Clarksville, TN
City of Burbank, Burbank, CA
Palomar College, San Marcos, CA
University of Delaware, Newark, DE

ARTICLES AND PUBLICATIONS

2016	Litzsinger, Samantha. "The Sunshine State West: PMCA Captures the Mood of the Left Coast." *Juxtapoz Magazine,* 25 September 2016.
2015	Marielle Wakim. "Finding a Home and a Muse in L.A." *Los Angeles Magazine*, 20 September 2015
2008	*Twenty-Five Treasures*, Paul Thiebaud Gallery, San Francisco, CA, Fall. (exhibition catalogue).
2007	*Twenty-Five Treasures*, Paul Thiebaud Gallery, San Francisco, CA, Fall. (exhibition catalogue).
2006	*Zyzzyva*, Winter 2006, XXII, 3: Cover (illustration only).
2005	*Twenty-Five Treasures*, Paul Thiebaud Gallery, San Francisco, CA, Fall 2005. (exhibition catalogue).
2001	Gangelhoff, Bonnie. "Suong Yangchareon." *Southwest Art,* July 2001.
2000	Ehrman, Mark. "Requiem for the Onyx Café." *Los Angeles Times Magazine.* 1 October 2000, pp. 14–15 (illustration only).
1999	Gilbert, Rick. "Suong Yangchareon at Mendenhall Gallery." *Artweek*, June 1999, pp. 25-26.
1998	Morrison, Patt. "The Court Painters: Three L.A. Artists Pay Homage to Their Adopted City." *Los Angeles Times Magazine.* 2 August 1998, pp. 18–21.
1995	*Cityscapes: Paintings and Works on Paper*, The Changing Exhibition Hall, Thailand Cultural Center, Bangkok, Thailand (exhibition catalogue).
1994	Frank, Peter. "Suong Yangchareon, Julius Shulman." *L.A. Weekly*, 14-20 October 1994, pp. 133.
1992	Saville, Jonathan. "Cities Without People." *San Diego Reader's*, 13 February 1992, pp. 63-65.

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Cover: *Red Bluff State* (detail), 2013
Rear Cover: *Rancho Grande* (detail), 2014

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